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Whole No. 124

The Essay-Proof Journal

Devoted to the Historical and Artistic
Background of Stamps and Paper Money

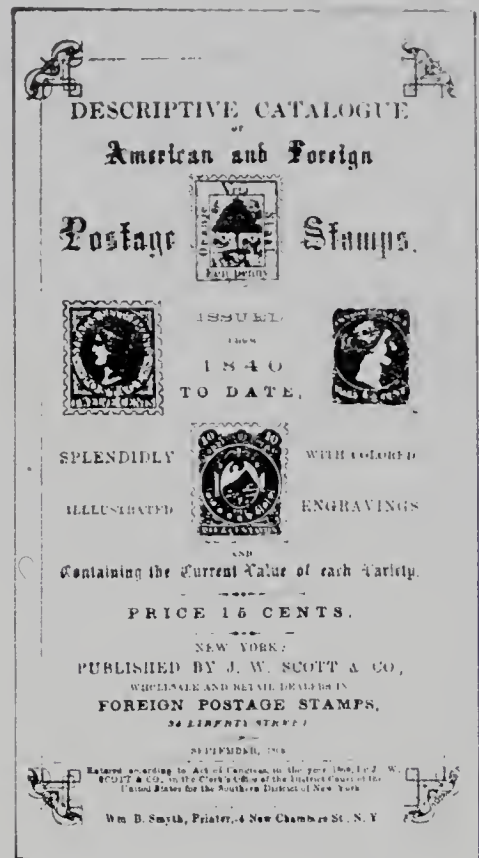


Marcus Samuel's series on Waterlow sample stamps includes essay designs as well.
See Page 166.

Official Journal of The Essay-Proof Society

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The Essay-Proof Society

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month except January, May, July and August (the January and May meetings will be held the following day, Thursday) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

Specimens, Samples, and Other Overprints on U.S. Postage Stamps

By HOWARD S. FRIEDMAN, Ph.D.

ONE of the many tasks of the philatelic historian is to reconstruct from available literature, documents, and other evidence the events, purposes, and other facts surrounding various issues and emissions of postal material. Not the least of these tasks is to interpret the meaning of various terms used, as well as to assess the proper juxtaposition of various items of information. Many of the latter appeared in the philatelic literature as brief accounts following their discovery and interpretation. Over the years these "items" accrued into more or less complete histories but in many cases they were out of chronologic order. Moreover, having often been discovered by several different researchers, they frequently appeared in different journals and other writings. Often the same discovery was reported by several investigators, with somewhat different interpretation, based on the varying backgrounds and peripheral sources of information available to them. So has it been with the considerable controversy that has raged over the 1861 "First" and "Second," or "August" and "September," issues almost since their initial appearance, carried on by Kline, Tiffany, Luff, Ashbrook, and finally that master of philatelic fact and fractiousness, Elliott Perry. Not to mention the innumerable sideline contributors. Nor has this problem yet been laid to rest, but it has certainly stirred up the cataloguers!

Interpretation of Terms

But to return—another problem of the philatelic historian is simply the proper interpretation of the meaning of various terms as they have been used by other writers. The broad concourse of philately deals with many scientific disciplines—engraving, artistic design, printing, paper making, typography, geometry, the chemistry and physics of inks, papers, colors, metals, etc.—each of which has its own distinctive terminology and jargon. The term "density," for example, has quite different meanings to the line engraver, the chemist, the physicist, and the paper maker. Terms used in the philatelic literature were often derived directly from the documentary source of the information, e.g., P. O. Department circulars and letters. In those instances in which they were

taken or quoted directly from correspondence with or information supplied by the engraving companies, the ultimate consumer—the philatelist—has fared better. In a brief article regarding the so-called "oxidation" of certain stamps printed in orange ink, particularly, as well as in other colors, even the great Elliott Perry admitted that he did not know the difference between a sulfate and a sulfite. Here is an instance in which even Perry should have sought the advice and knowledge of an expert—a chemist.

This brief introduction does not perhaps seem to be in accord with the title of this article. Therefore let the writer explain that its impetus was drawn from the confusing use of many terms that were noted in some of the original philatelic literature from which it has been compiled. These will be noted in the course of this article.

Scott's *United States Stamp Catalogue Specialized* has never claimed to be more than just that—a catalog. Webster defines a catalog as "a list or enumeration." Certainly no one can fault Scott on this account. However, philatelists, especially U. S. specialists, have from the beginning complained about one aspect or another of the "U. S. Specialized," on the basis of sins of both commission and omission. Our particular aim here is to critique that section of the catalog entitled "SPECIMEN" STAMPS. The brief three lines of information following this title state, "These are regular stamps overprinted 'Specimen.' Each number has a suffix letter 'S' to denote Specimen. The number is that of the regular issued stamp, and the second letter 'A', etc. indicates the type of overprint." This is followed by nine lines showing examples of nine different types and sizes of Specimen overprints. Surely not a particularly informative introduction. When were the Specimens overprinted? Why were they overprinted? To whom were they made available? Why are there nine different overprints? And what are the facts behind the listings of overprints with various control numbers, and with "Sample," "Sample A," and "Universal Postal Congress"?

Luff tells us (*loc. cit.* p. 74) that "on January 23, 1867, one hundred sets of the

ten denominations of this issue [1861-6]* were surcharged 'Specimen' in 'Old English' type. On February 28, 1867, the same surcharge was applied to twenty thousand more sets. This was done by order of the Third Assistant Postmaster General. A few copies have been seen with the final letter of the surcharge inverted."

Webster defines "surcharge" as "additional words, figures, or characters printed on postage stamps to alter the denomination, etc." In the *Information for Collectors* section of the Specialized Catalogue, surcharge is defined as "an overprint which alters or restates the face value or denomination of the stamp to which it is applied. . . ." In the first case, Luff's usage of the term "surcharge" falls under "etc." In the second case it does not apply. In *Information for Collectors*, "overprint" is defined as "any word inscription printed across the face of a stamp to alter its use or locality, or to serve a special purpose" As late as 1964, the listing in this section was followed by "(commonly called 'Surcharge')." Surely, since printing of this nature is a common occurrence on stamps throughout the world, the difference between the terms "overprint" and "surcharge" should be made perfectly clear. As stated in the current *Information for Collectors*, the definitions are current; however, the cross-references "See 'surcharge'" and "See: 'overprint'" might be more explicit if changed to read "See also under 'surcharge'" and "See also under 'overprint,'" respectively. Even greater clarity ensues if one defines "surcharge" as an overprint that alters the face value or denomination.

Luff's Analysis

WHEN Luff said "surcharge," he meant "overprint." The overprints referred to above are doubtless the ten denominations listed under type B overprints for 1861, viz., Nos. 63, 65, 68, 69, 71, 72, 73, 76, 77, and 78. The quantities listed by Scott range from 1,208 to 1,600, indicating a substantial loss from the initial 20,100 sets. The disposition of these sets by the P. O. D. is not stated. However, it was common practice in that era to place as many as 100 of such overprinted sets in the P. O. D. vaults for reference, trading, and other purposes, and also to distribute such sets to government officials, both at home and abroad. The trading of such

sets with officials of foreign post office departments for similar foreign sets was widely practiced.

At this writing neither this writer nor any other known to him has current knowledge of the regular stamps of 1851-60 listed with the type A overprint, nor of those with type A listed for the 1867-8 and 1869 grilled issues and the 1870-1 ungrilled issues, outside of the fact that they do exist.

Again Luff (*loc. cit.* p. 225), "On January 21, 1867, there was made, by order of A. N. Zevely, Third Assistant Postmaster General, a special printing of 1000 copies of each denomination of this issue [PR2, 3, 5]. These stamps were overprinted 'SPECIMEN' in large gothic type." These would then be the earliest U. S. stamps so overprinted. They are, moreover, the only ones known with the type C overprint, which was necessary because of their large size.

According to Luff (*loc. cit.* p. 230) "These stamps [PR9-32] are found surcharged (sic) with the word 'Specimen' in gothic type. This surcharge (sic) is of two sizes; one is similar to the well-known surcharge (sic) type B on the stamps of the 1861 issue, while the other type A is smaller." How does one account for the fact that the entire series is listed with type B overprints, while only four (PR9, 11, 12, 16) are known with the smaller type A overprint?

Luff also writes (*loc. cit.* p. 113), "The stamps of this [1881-8] and various earlier issues are found surcharged (sic) 'SPECIMEN.' This overprint [!] was applied to stamps intended for distribution to foreign countries through the Universal Postal Union. The complete set comprises the following varieties.

- "Ordinary postage stamps
 - Issue of 1875: 15, 30, 90c [#189-91]
 - Issue of 1881-2: 1, 3, 6, 10c [#206-9]
 - Issue of Apr 1882: 5c [#205]
 - Issue of Oct 1883: 2, 4c [#210-1]
- Special delivery stamps
 - Issue of 1885: 10c [E1]
- Newspaper and Periodical stamps
 - Issue of 1879-85: 1c-\$60 [PR 14, 57-79, 81]
- Postage Due stamps
 - Issue of 1879: 1-50c [J1-7]"

These were undoubtedly printed with the type D specimen overprint, which had also been used in 1875 to overprint the special printing of the Departmental stamps (see below). The listing is that given by Luff. Only the 1, 2, 3, and 5-cent denominations of the 1879 colors of the Postage Due stamps are listed with this overprint. Since they were prepared

* Additions in brackets have been included by the writer for clarity.

after 1888 and since Luff listed all denominations, the 1884 Postage Dues in red brown (J15-21) were probably included in this overprinted series. This would account for all listed varieties under this type. No quantities are given; however, Luff states again (*loc. cit.* p. 200), "It is understood that 600 stamps [E1] were surcharged (sic) with the word 'SPECIMEN' in red and sent to the Universal Postal Union. . . ." This cannot be construed to imply that approximately the same numbers of the other stamps were overprinted at the same time. Nevertheless this possibility exists.

From Luff we have (*loc. cit.* p. 247), "A special printing of the postage due stamps was made in 1879 to supply the wants of collectors and dealers. . . All values of these stamps, printed in red brown, exist with the surcharge (sic) 'SPECIMEN' in red. These were probably prepared for exchanging through the Universal Postal Union." Examination of Scott's Specialized indicates that J1-4 specimens were not listed (known?) before 1953, and in that year only J1 was listed. Apparently, then, Luff was referring to the Postage Due series of 1894 in regard to the 1888 printings of specimens. Moreover, the special printing of 1879 was received by postmasters on October 25th of that year, whereas the first printing (J1-7) had been completed before September 19, 1879. Since the Universal Postal Union customarily convened in May or June, it would have received specimen overprints or other special printings only of the four low denominations of the first Postage Dues, which were issued on May 9, 1879, while the 10, 30, and 50-cent were not released before September 19, 1879. And, most obviously, stamps that had been released to postmasters throughout the country for sale to collectors and dealers would not have been overprinted for distribution to the Universal Postal Union.

In his section on Reprints, Re-issues, and Special Printings (*loc. cit.* p. 253), Luff makes the cryptic comment that "I have not been able to find any official statement of the reasons for making the reprints and re-issues of 1875. . . ." Immediately below this he states that the [Post Office] Department had received frequent applications from stamp collectors for specimens of its obsolete issues. This is followed by a reprinting of the official P. O. D. circular of March 27, 1875, announcing the availability of the reprints. Of these, the 92 stamps of the Departments were to be overprinted "Specimen." These are the Type D overprint. The original intent of the P. O. D. was to make 10,000 of all of the reprints available, except the four high denomi-

nations of the State Department and the Newspaper and Periodical stamps. Stamps of any denomination were available in any quantity of \$2 and upward. This accounts for the relatively high quantities of the lower values currently available. However, the general public objected to paying face value for stamps that they could not use for postage. The Departmentals had a total face value of \$52.04, while the small Newspaper and Periodical stamps aggregated \$204.66! Although as many as 4,779 were sold of the 1847 5-cent issue, due to its unique place in U.S. philatelic history, in most instances less than 1,000 were sold and the large remainders destroyed. Possibly because of their unusual nature and the fact that most people had never seen them before, large quantities of the low denominations of the Departmental Specimen overprints (up to 19,729 for the 1-cent Justice) were sold to the general public. The remarkable diversity in current market value of the Departmental Specimen overprints and the so-called Special Printings of the regular issue postage stamps is the more surprising when one realizes that the former are indeed part and parcel of the latter. Despite their marked unpopularity, these special printings, including the specimens, remained on sale to the general public until July 1884, when the remainders were destroyed.

We quote again from Luff (*loc. cit.* p. 241): "In 1895 there were sent to the headquarters of the Universal Postal Union at Berne 750 copies of each value from 1 cent to \$100 [PR 114-25]" and (*loc. cit.* p. 251) "In the fiscal year ending June 30, 1895, there were delivered to the Universal Postal Union at Berne 750 copies of the 1, 2, and 10 cent stamps [J31, 32, 35?]. In the succeeding years a like quantity of the other values of the series were supplied to the Union. . . ." The Scott Specialized lists the 1895 Postage Due series (J38-44) with Type E overprints, but not the 1894 series (J31-7). Since the latter were issued prior to June 30, 1895, while the former did not appear until August 29, 1895 and were not completed until August 21, 1897, then it would appear that any specimen overprints prior to June 30, 1895 would perforce be on the J31-7 series.

Luff says once again (*loc. cit.* p. 200), "In 1898 the tri-ennial congress of the Universal Postal Union convened in Washington and, at that time, 125 sets of all the stamps in current use, including the special delivery stamp [E5] were surcharged (sic) 'UNIVERSAL—POSTAL—CONGRESS' and presented

to the attending delegates." Again (*loc. cit.* p. 241), "In 1898, 125 sets [PR 114-25] were surcharged (sic) 'UNIVERSAL—POSTAL—CONGRESS' and distributed to the delegates attending the meeting of that congress in Washington." A similar reference is also made to the Postage Due overprints. This thrice-repeated error in the date of the UPU meeting in Washington—the actual dates being May 5 to June 15, 1897—is inexplicable in view of Luff's close proximity and philatelic associations at that actual time. The complete set of UPU overprints, as listed by Scott, includes the regular issues from 1 cent through \$5, the Special Delivery (E5), the current Postage Dues (J38-44), and the Newspaper and Periodical stamps from 1-cent through \$100 (PR 114-25), as well as the current stamped envelopes and postal cards. Complete, even partial, sets of this grouping are extremely rare today.

Referring again to the official records of 1898 (which this writer believes should be of 1897), Luff reports (*loc. cit.* p. 200) that "... In the same year 150 copies of the special delivery stamp were supplied for the Post Office album. . . . The deliveries for 1900 include 50 copies which were furnished to the Third Assistant Postmaster General for exchanging and similar purposes. These and the 150 copies mentioned . . . were handstamped 'Specimen' in black or magenta." And also (*loc. cit.* p. 241), "... This table [1898] includes 50 sets of the newspaper and periodical stamps [specimens]. In the same report is another table headed 'Statement showing the Specimen Postage Stamps Delivered to the Third Assistant Postmaster General during the Fiscal Year 1898.' This delivery consisted of 500 sets of the newspaper and periodical stamp. . . . I am unable to say whether or not any of the stamps comprising the last two items were overprinted with the word 'SPECIMEN.'" From the first part of this quotation it would appear that at least 200 copies of the special delivery stamp E5 were overprinted SPECIMEN. These however, cannot be those listed under Type E, since no Special Delivery stamps are listed in either black or magenta overprints. One may conjecture that the similar listings for E2, E3, E4, and E6 were the result of similar overprintings in other years "for the Post Office album." Since there was doubtless considerable variability in the quantities of the various issues treated in this way each year, and from year to year, and in the absence of factual data, it would be useless to conjecture as to the total quantities of specimens overprinted during this period.

Luff (*loc. cit.* p. 152) lists 100 copies of each of the Trans-Mississippi issue as having been overprinted "Specimen" in very small type (Type E) in black or magenta. Yet it does not appear that these are the overprints listed by Scott, since all Type E overprints would appear to be dull purple, no other color being listed. No record is available of the customary deliveries to the Universal Postal Union, although 750 copies of the Postage Due stamps (except the 1-cent) were delivered in 1899. "It is understood that these were all surcharged (sic) 'Specimen' in small Gothic type in black or magenta by means of a hand-stamp." (*loc. cit.* p. 251) Luff's use of the phrase "it is understood" is generally not understood. Moreover, these overprints are nowhere listed.

Mention should be made again at this point of the problem of terminology stated above. The term "gothic" or "Gothic" with respect to typography is often confusing. The type face generally known in this country as Old English and in most European nations as Black Letter has also been called Gothic (i. e., barbaric) for several centuries. In recent times, this term has also been used in reference to sans-serif Roman type. These would be Types D, E, and G in Scott's Specialized Catalogue. Types A, B, C, and F are the Old English or Black Letter style. One would be wise in this regard to avoid entirely the use of the term *Gothic*, unless a specific description is appended.

Luff (*loc. cit.* p. 154) mentions 100 sets of the regular series overprinted Specimen in 1900, which were delivered to the Third Assistant Postmaster General. He further states (*loc. cit.* p. 134) that in the fiscal year ending June 30, 1893, 16,800 specimens (1,050 sets of 16 denominations) were supplied to the Post Office Department. "These 1050 sets were understood to have consisted of 50 sets of die proofs on India paper and 1000 sets of plate proofs on card board." Since the 1000 sets of plate proofs on cardboard actually consisted of 500 sets of 15 denominations (without the 8-cent) and 500 sets of 16 denominations (with the 8-cent)*, there would be only 15,500 plus 800, or 16,300 proof specimens. Moreover, since it was not common practice for such special orders, e.g., proofs, to be included in P. O. D. reports, then

* This statement is based on the assumption that the plate proofs described were those of the last two of the five emissions between 1879 and June 1893. However, see the remainder of the above paragraph.

might it not be possible that these 1,050 sets were delivered after the issuance of the 8-cent Columbian in March 1893, and that at least some of these were overprinted Specimen? Obviously, the problem here is that one must either accept or reject Luff's assertion that "it is understood" that these were proofs. If one accepts Luff's assertion, then the estimated number of complete sets of Columbian plate proofs on cardboard soars from 500 to 1,500, with an additional 500 sets omitting the 8-cent. This exercise points up sharply the urgent need for proper usage and definition of terms such as *proof*, *specimen*, and so forth.

George B. Sloane, in his column in *Stamps* magazine, stated that the first 100 booklets of the first booklet panes issued by the U. S. P. O. D. in 1900 (#279Be) were overprinted Specimen. Luff, on the other hand, states that 240 booklets were so overprinted. Does anyone have any further information?

Scott Catalogue Listings

THE Scott Specialized Catalogue currently lists 13 varieties overprinted SAMPLE (Type K), 10 overprinted SAMPLE A (Type L), three overprinted SAMPLE with "A" in black manuscript (Type M), and one variety overprinted with SAMPLE A in manuscript (Type N).^{*} In 1896, the late Hiram E. Deats listed 11 SAMPLE overprints, only three with Type L, and all three of Type M. The Type N was not listed. Obviously the past 78 years have seen some new discoveries. But the important thing here is the purpose of these stamps and their

^{*} The following information is intended, among other things, to replace and expand on that given in the author's article, "Essays, Proofs and Specimens—More Definitions," which appeared in *The Essay-Proof Journal* (Whole No. 121, pp. 18 and 21).

overprints. Deats' comments in 1896 make it quite clear that up until that time they were considered to be similar to the Specimen sets "formerly sold." The researches of Deats, Brazer, and Altmann have established quite conclusively the reasons for these issues, as well as the fact that they do not fall into the same category as the Specimens listed in Scott's Specialized.

In September, 1889, the P. O. D. requested trial color proofs of the current regular designs from 1 to 90 cents. It is interesting to note that many of these, although listed by Brazer many years ago, still have not found their way into the Specialized Catalogue. From these trial color proofs the Third Assistant Postmaster General selected and had perforated and mounted in an official proposal sent out to bidders strips of five of each stamp. Two sets of colors were proposed, one for the current "large" stamps (1 x 25/32 inch) and one for *proposed* smaller stamps (3/4 x 7/8 inch). The former were overprinted SAMPLE and the latter SAMPLE A. We emphasize the term "proposed" because none of the overprinted stamps are in other than the large size (there being no small size stamps at that time). From the following, it is apparent that this singular and extraordinary action on the part of the P. O. D. was made in order to permit the Postmaster General to (1) select new colors for the various denominations and (2) determine whether the size of the regular stamps for use by the general public should be changed (this last is stated in the proposal).

The colors of the Samples and Sample A's as given in Scott's Specialized and in the proposal of 1889 are listed below, together with the new colors actually used for the stamps of smaller size of the 1890 issue.

Essay-Proof Journal Wins Vermeil Award at INTERNABA

Once again THE ESSAY-PROOF JOURNAL has been honored in an international philatelic literature competition. This time it was judged worthy of the vermeil diploma, highest in its class, at the INTERNABA 1974 exhibition at Basel, Switzerland. Although the diploma itself is made out in the editor's name, the award honors all those who so faithfully contribute the material to fill out the pages. So long as The Essay-Proof Society is blessed with these authors, it will continue to reap awards.

Denomination	Scott SAMPLE	SAMPLE A	1889 SAMPLE	Proposal SAMPLE A	Issue of 1890
1 cent	ultramarine	ultramarine	blue	blue	dull blue
2 cents	red brown lake rose lake scarlet	rose lake	claret		lake carmine
3 cents	vermilion	purple	vermilion	purple	purple
4 cents	blue green	dark brown	green	brown	dark brown
5 cents	yellow brown	gray brown indigo (Type N)	brown		chocolate
6 cents	brown red	vermilion	pink	vermilion	brown red
10 cents	brown	green	brown	brown	green
15 cents	orange	blue	orange		indigo
30 cents	full black	full black	black	black	black
90 cents	carmine	carmine (Type K) orange (Type L)	carmine	carmine orange (Type M)	orange

A study of the above table shows that all the SAMPLE colors were those of the then current series, with additional colors of the 2-cent denomination. The new SAMPLE A colors were proposed for all except the 1-, 5-, 30-, and 90-cent. According to the proposal, the 3-, 4-, and 10-cent SAMPLE A colors were intended for possible use on the new 2-cent stamp, those of the 4- and 6-cent for the proposed 5-cent denomination and the 30- and 90-cent orange SAMPLE A for the 15-cent.

In the new series of 1890, colors for all denominations except the 1- and 30-cent were changed. The 2-cent SAMPLE A in the writer's possession, described as rose lake in Scott, is an almost perfect match for the usual shade of the issued 219D. The 3-cent purple SAMPLE A is considerably darker than that of the issued stamp. The 4-cent dark brown SAMPLE A is the same color as that of the 1890 issue. The 6-cent of 1890 was issued in brown red, but the usual color is considerably different from that of the 1882 (reengraved) issue. The new 10-cent of 1890 was issued in a much darker green than the anemic green for the SAMPLE A. The new 15-cent value was issued in a dark indigo, rather than in the lovely blue of the SAMPLE A. Scott lists a 5-cent in indigo with a manuscript SAMPLE A overprint, which was apparently the color model for the new 15-cent issue. The 30-cent remained in black, while the new 90-cent was changed to the orange color of the SAMPLE A.

A review of some of the features of *Scott's Specialized United States Stamp Catalogue* may be of interest here particularly to those readers familiar with only the current editions. The First Edition was compiled by Eugene N. Costales and published in 1923, in response to the demands of U. S. collectors. This leather-bound, 3 x 6-inch book included only "Government postal adhesives," but gradually grew to encompass what are today commonly called the "back-of-the-book" issues, viz., Postage

Dues, Carriers, Officials, Newspapers & Periodicals, and so forth. An almost unique feature of this volume was the separate listing of all reprints, reissues, and special printings of postal adhesives.

As additional listings came to be included in the Specialized, its small format necessitated the publication of *Scott's Supplementary Catalogue of Miscellaneous United States*, containing general listings of stamps which had been dropped from the *Standard Catalogue*, including Official Seals, Local Stamps, Match and Medicine, and Proprietary Stamps. So in 1934 Scott published its first *United States Stamp Catalogue* in the large format, which has remained to this day as the U.S. Specialized. In addition to Government postal adhesives, the 1935 Specialized included Air Post, Parcel Post, Officials, Special Deliveries, Post Office Seals, Envelopes, and most of the other specialized listings found in the current edition, as well as listings of The Confederate States of America and the U.S. Possessions. The section on United States Die and Plate Proofs contained about 1,100 listings, exclusive of Revenues; no Trial Color Proofs were listed. The "Specimen Stamps" section included fewer listings than the current edition, but listed the Department Stamps as a distinct sub-heading. Neither the Samples nor the UPU overprints were included.

By 1944 the Index contained about the same listings as in the present edition. The section on Trial Color Proofs had been added, and included a separate listing of the trial color proofs prepared for the Sample and Sample A overprints, i.e., six colors of each denomination. The "Specimen Stamps" section now included the control number and Sample overprints. The UPU overprints were added in 1946, and by 1953 the special heading for the Samples had been deleted from the Trial Color Proofs section, although the listing remained. The Proofs section included virtually the same listings as currently noted for the 1847 issue, with

no regard then as now for the fact that most of these proofs had been made later than 1858, up to at least 1895.

Proposed Revision of
Catalogue Listings

FOR over 20 years the "Specimen Stamps" section of Scott's United States Stamp Catalogue Specialized has sheltered a miscellany of special printings overprinted with various forms of the word "Specimen," or with control numbers, SAMPLE, SAMPLE A, and "Universal Postal Congress." This hotchpotch is confused by the subheading retained as late as 1959—"Regular stamps overprinted with the word 'Specimen.'" We would propose that this section be re-titled "United States Overprints," with an explanatory note or paragraph to the effect that this section includes only those overprinted U. S. stamps which were never valid for postage or other fiscal use, and with references to both the R. F. and the U. S. Possessions overprints. In addition, we propose that under this section the Specimen overprints be listed chronologically according to the type of overprint, as suggested in the following chart.

		A	B	C	F	I
1851-6	7	x				
	11	x				
1857 60	21	x				
	24	x				
	26	x			x	x
	30	x				
	35	x				
	36	x				
	37	x				
	38	x				
1861	63	x	x			
	65	x	x			
	68	x	x			
	69		x			
	70	x				
	71		x			
	72	x	x			
	73	x	x			
	76	x	x			
	77		x			
	78		x			
1865	PR2			x		
	PR3			x		
	PR5			x		
1867-8	86	x				
	85E	x				
	93	x				
	94	x				
	95	x				
	98	x				
	100	x				
		A	B	D		
1869	112	x				
	113	x				
	115	x				
	116	x				
	117	x				
	119	x				
	120	x				
	121	x				
	122	x				
1870-1	145	x				
	146	x				

	147	x	x			
	148	x				
	149	x				
	150	x				
	151	x				
	152	x				
	155	x	x			
1873	159		x			
	160		x			
1875	PR9	x	x			
	PR10		x			
	PR11	x	x			
	PR12	x	x			
	PR13		x			
	PR14		x			
	PR15		x			
	PR16	x	x			
	PR17		x			
	PR18		x			
	PR19		x			
	PR20		x			
		A	B	D	E	
	PR21		x			
	PR22		x			
	PR23		x			
	PR24		x			
	PR25		x			
	PR26		x			
	PR27		x			
	PR28		x			
	PR29		x			
	PR30		x			
	PR31		x			
	PR32		x			
1875	O1-9			x		
	O10-14			x		
	O15-24			x		
	O25-34			x		
	O35-45			x		
	O47-56			x		
	O57-71			x		
	O72-82			x		
	O83-93			x		
1875	PR14			x		
1875	PR57-79			x		x
1879	189			x		
	190			x		
	191			x		
1875	J1-4			x		
1881 2	205			x		
	206			x		
	207			x		
	208			x		
	209			x		
1883	210			x		
	211			x		
1884	J15-21			x		
1885	E1			x		
	PR81			x		x
1888	E2					x
		E	F	H	I	
1890-3	219	x				
	220	x				
	221	x				
	222	x				
	223	x				
	224	x				
	225	x				
	226	x				
	227	x				
	228	x				
	229	x				
1893	230	x	x			
	231	x		x		x
	232	x	x			x
	233	x	x	x		x
	234	x	x	x		x
	235	x	x			x
	236	x				x
	237	x	x			x
	238	x				x
	239	x				x
	240	x				x
	241	x				
	242	x				
	243	x	x			

	244	x
	245	x
	E3	x
1894	E4	x
1895	264	x
	267-78	x
	E5	x
	J38-44	x(D)
	PR114-25	x
1898-9	279	x
	279B	x
	280	x
	281	x
	282	x
	282C	x
	283	x
	284	x
1898	285-93	x
1901	295-99	x
1902	300-13	x
	319	x
	E6	x
1904	323-7	x

Conclusions

This writer believes that the listing of the Specimen overprints should be in strict chronological order, without regard to the type of issue. This will present a clearer picture of the period of usage of each type and form of overprint, and perhaps give some insight into the purposes of the various printings, by grouping those the purpose of which is unknown with those for which at least some information is available. Thus one can reasonably assume that, while the Officials and Newspaper overprints of 1875 and 1879 were part of the Centennial Special Printings which were printed and issued with Type D overprints up to 1884, the regular issues and other stamps so overprinted were prepared for distribution to the Universal Postal Union, the Type D overprint being in common use during that period. Moreover, the proposed chronologic listing illustrates quite dramatically that Type A and B overprints were not used after 1875, while use of Type D was restricted to 1875-85, plus the 1895 Postage Dues. After 1885, Type E overprints were used almost exclusively, and doubtless, at least officially, for distribution to the UPU. The provenance and purpose of the three incomplete sets of Columbian overprints are completely unknown to this writer.

From Luff we can ascertain that there were initially 20,100 sets of the 1861-6 Type B overprints, 1,000 Type C overprints of the large Newspaper stamps, 600 Type D of the 1885 Special Delivery, 750 each of the Type D of the 1895 Postage Dues and Newspapers, and probably 100 of Type E of the 1898 Trans-Mississippi issue. What the losses have been during the past 75-100 years one cannot say. But from the figures given in Scott for the 1861-6 Type B overprints remaining(?), they would appear to be considerable.

As stated earlier, it was customary for the U. S. Post Office Department to exchange sets of all current stamps overprinted Specimen with various foreign governments. Thus it would be reasonable to assume that such sets were prepared and distributed yearly between 1867 and 1874. After the Universal Postal Union was organized in the latter year, one gathers from Luff and other sources that 750 overprinted sets of all current issues would be sent annually to the UPU, which would in turn distribute these to the other participating governments. Thus over a period of 30 years, from 1874 to 1904, some 22,500 sets were overprinted and distributed, almost all being sent abroad. These overprints seem to have been forwarded to the UPU in full sheets, as many multiples are known.

Our purpose in writing this article has primarily been to gather as much current information as is available concerning the Specimen, Sample, and UPU overprints in one place. Our secondary purpose is to join with other philatelists in urging cataloguers to put things, not only in their proper place, but with proper information. During the past decade or more there have been numerous pleas for a separate catalog listing of all special printings, to include the Reproductions, Reissues, and Reprints. To this throng we add our voice, and urge that the Departmental and the Newspaper & Periodical Specimen overprints also be placed in this category where they rightfully belong. Scott may argue that the Reproductions of the 1847 issue and the Reissues of the 1851-60 issue were not valid for postal use; all of the following Reprint issues were valid. We do not argue this point, except to say that the 1875 Specimen overprints were also part of this overall special printing and that it seems logical to group all of these items, which were printed and remain available in extremely small quantities in comparison with the regular issues, together in order to set them apart as very special items of U. S. philately.

Many U. S. collectors look upon Scott's United States Stamp Catalogue Specialized as "the source of all things." While a great deal of information has accumulated and been published in this serial work over the past four decades, a considerable amount of misinformation and misleading information has been perpetuated. Moreover, much useful information has been omitted. One, at least this writer, would like to see such information as one finds in Stanley Gibbon's 3-volume *Specialised Stamp Catalogue of Great Britain*, that is, more historical information, more detailed and accurate

philatelic history, and information on essays as well as proofs. The Scott Specialized could well be the encyclopedia of U. S. philatelic history. Perhaps what is needed is a two-volume work, the first including information concerned with those issues printed prior to the printings by the U.S. Bureau of Engraving and Printing, the second concerning all later issues. This is not an unusual suggestion; the precedent was set by Scott many years ago. And with the wealth of new information that has accumulated during the past 40 years a two-volume work would not be unreasonable. Such a work need not be republished every year—the designs of formerly issued stamps do not change. All that is needed is a yearly price list supplement, for, say, four to five years until it is thought

expedient and worthwhile to bring out a new edition.

A perusal of former editions of the Specialized indicates that certain dates were included in earlier years which are now omitted or altered. It is hoped that this will gradually be corrected, and that this writer will have had his small say in the matter.

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Czech Horsemanship Series of 1972

CZECHOSLOVAKIA has followed up its "horse" series of 1969 with another group of six stamps, also designed and engraved by Bedrich Housa. The new set issued October 24, 1972 also looks to the past, though this time the selection is from old ceramics and paintings on glass by unknown artists instead of old prints. Old wall tiles with various sculptured pictures and paintings, mostly enamel, on flat glass and old glass vessels are enjoying renewed popularity in modern ceramic and glassware, with man and horse always popular subjects.

The 30 heller stamp depicts a hussar or cavalryman. The original hussars were members of the Hungarian light cavalry but from the 18th century similar units were to be found in the armies of the other European nations as well. Hussars—handsome figures in colorful uniforms—were often depicted on chromolithographs and were the subject of countless songs. They were always stalwart young men and the object of admiration. The hussar depicted on the stamp is taken from a wall tile dating from the 18th century.

The 60 heller stamp depicts a janizary. The term, meaning "new guard," is of Turkish origin, and later found its way into the Hungarian language. Janizaries, like the hussars, were soldiers of an elite

corps, but dating from an earlier time, the 14th century. They were Slavs, taken prisoner or acquired otherwise, serving in the Turkish army, whose function became hereditary. Janizary units were abolished in the first half of the 19th century because they no longer satisfied the military concept of the time. Janizaries were just as handsome figures as the hussars and were likewise a popular subject for depiction. The janizary on the stamp is taken from an enamel painting on a glass dating from the year 1821. This glass and others like it may be seen in the Prague Municipal Museum.

Depicted on the 80 heller stamp is Saint Martin, subject of an old legend according to which he comes riding a white horse on November 11th, his name's day, thus heralding the arrival of winter in central Europe and the first snowfall. The figure of St. Martin is taken from a painting on glass done by an unknown artist somewhere in the Bohemian-Moravian Highlands.

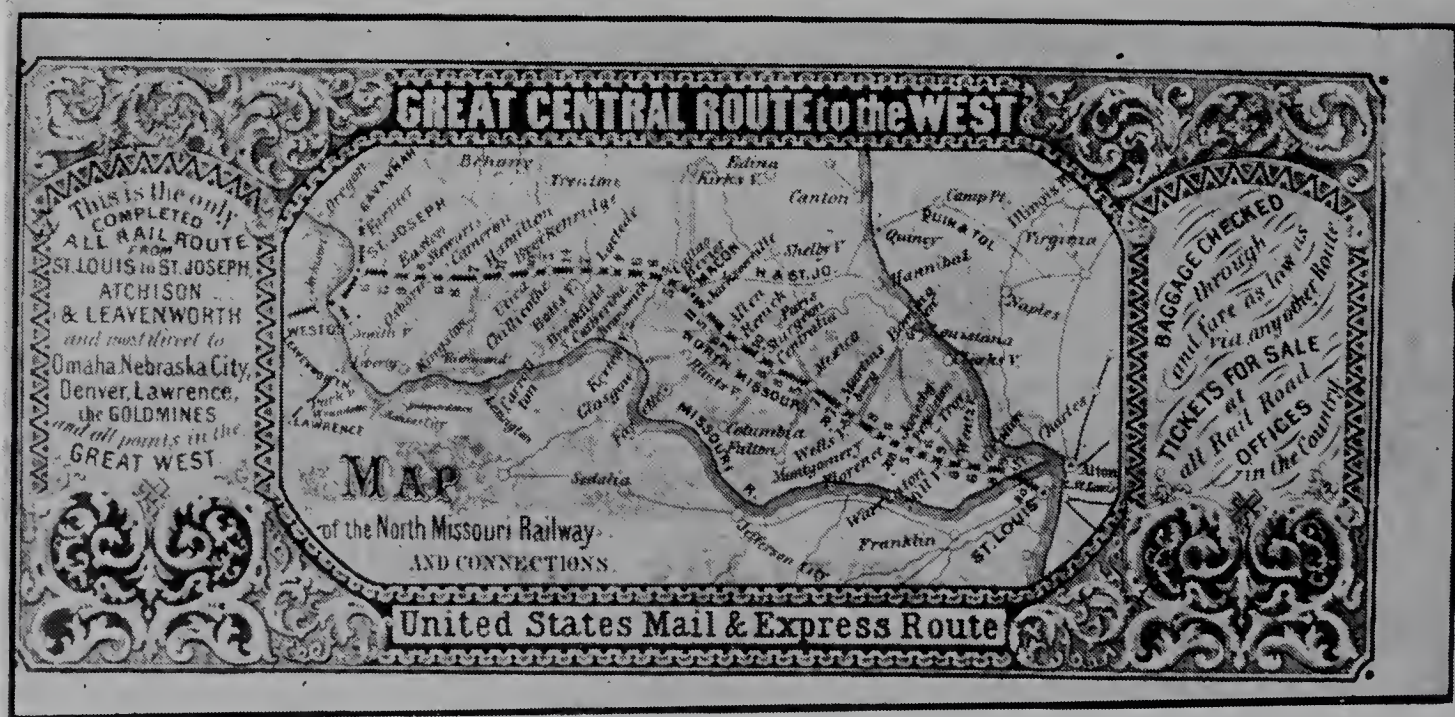
The picture on the fourth 1.60 Kcs, stamp is likewise taken from a painting on glass done in enamel in the 19th century in the Sumava region of South Bohemia. Depicted on it is St. George,

Answers About Vignettes on a 19th Century Advertising Note



Courtesy Eric Newman

North Missouri Rail Road advertising note, N1



Courtesy Eric Newman

THREE readers have responded to the queries posed in the Spring, 1974 issue, JOURNAL No. 122, about the vignettes on the North Missouri Railroad advertising "note." Eric Newman submitted the four additional North Missouri notes shown here, two \$40's and two \$50's. The backs of all have map vignettes and advertising copy for the railroad only, in contrast to the multiple-sponsored ads on the note shown in No. 122. One of the \$40's is inscribed entirely in German, probably to appeal to the flood of German immigrants which flowed through St. Louis at mid-century.



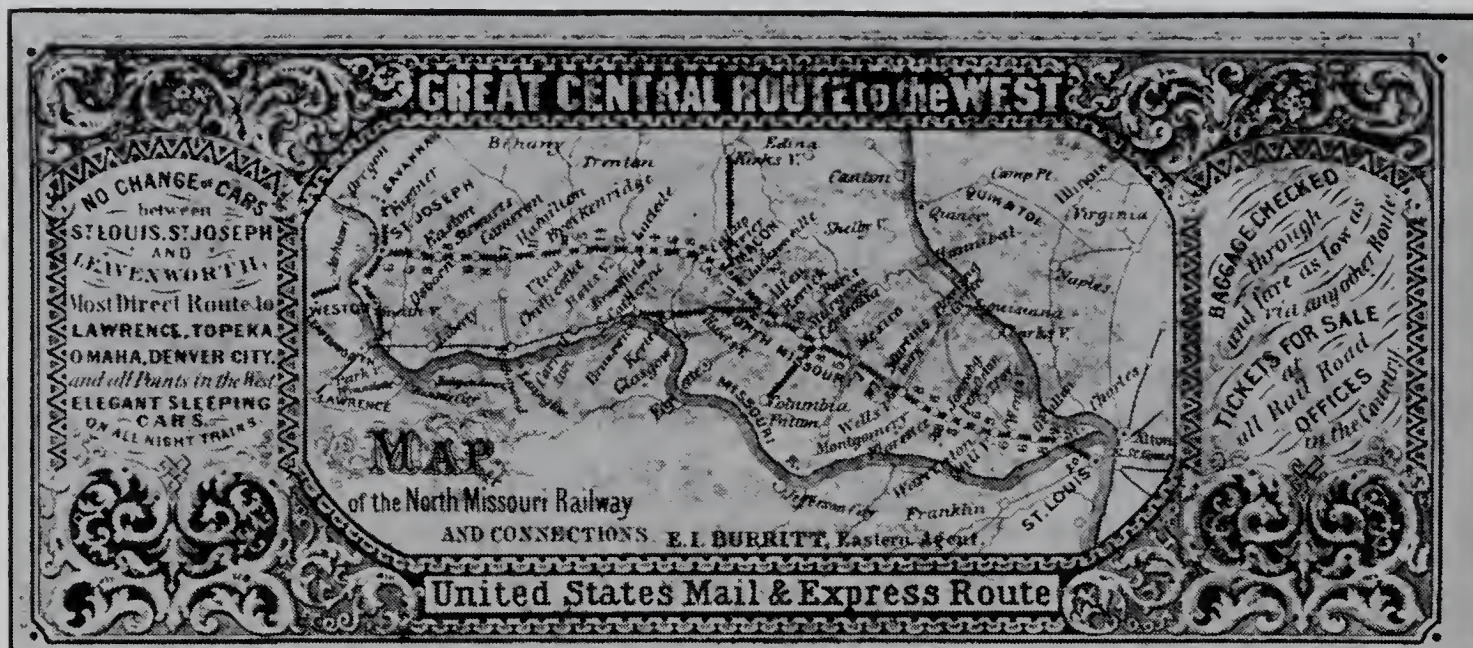
North Missouri Rail Road advertising note, N2



Courtesy Eric Newman



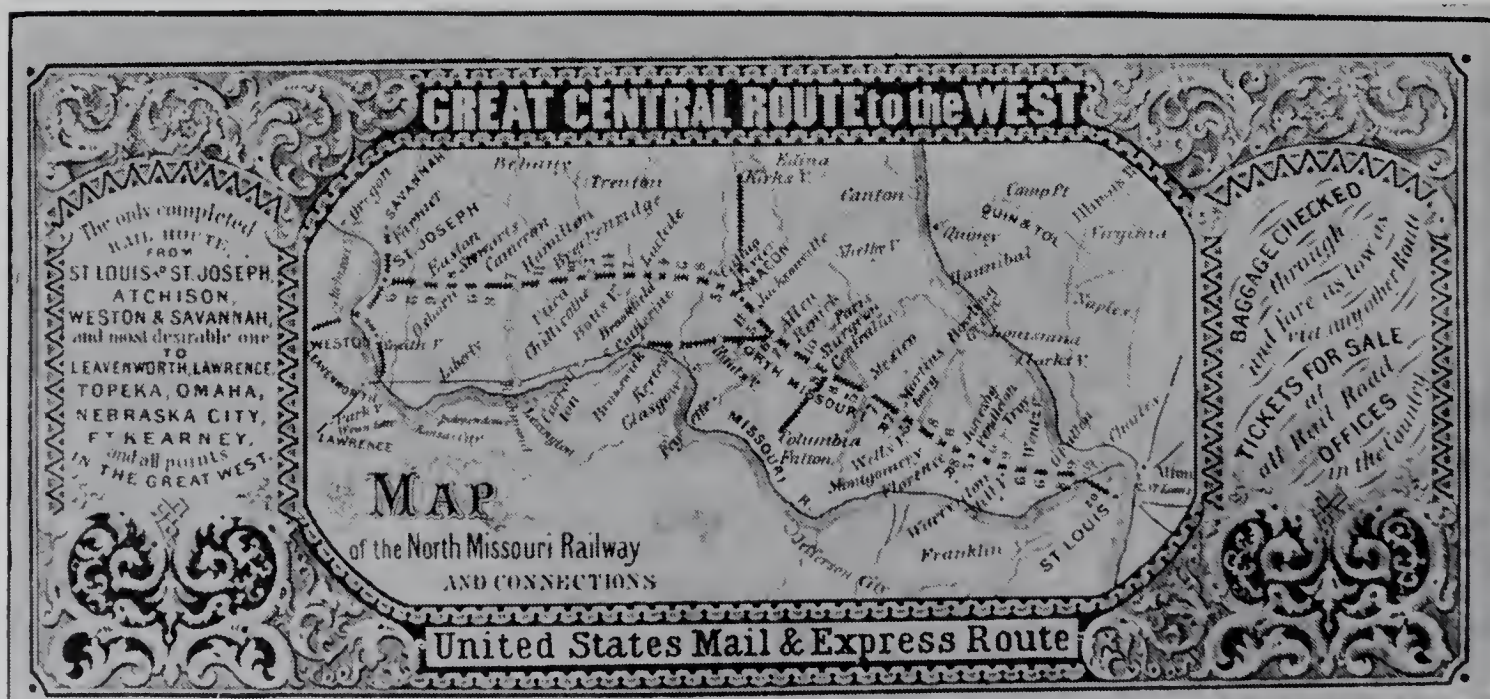
North Missouri Rail Road Advertising note, N3



North Missouri Rail Road advertising note, N3 (reverse)



North Missouri Rail Road advertising note, N4

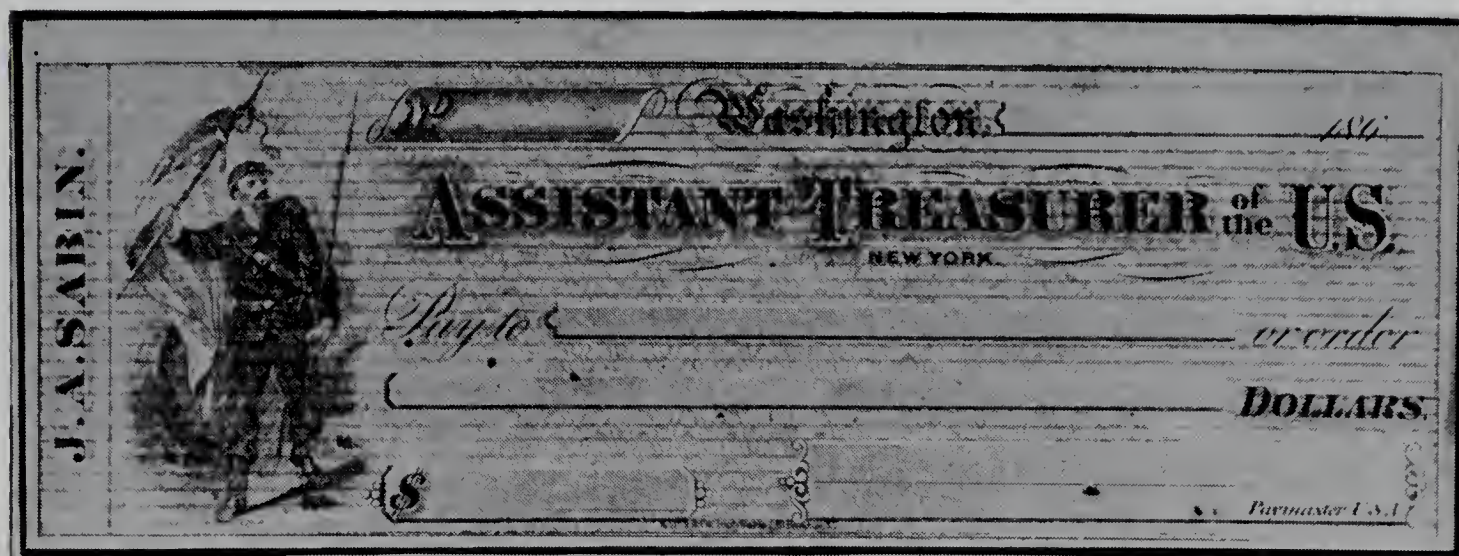


The train vignette on the North Missouri-Lorillard note in 122 differs from that on the Newman notes. Instead of emerging from a tunnel, the train is standing at a station with a city skyline in the background on both the English and German \$40's (N1 and N2 for convenience in reference). On the \$50's submitted by Newman (N3 and N4), the train is set in a rural landscape with workers in a field.

The \$40's have a crudely drawn newsboy at the right and the often-seen Indian maiden at the left. She also appears on one of the \$50's (N3), while a Liberty vignette is at the left on N4. According to Robert Holton, another of the respondents, the Indian maiden can be seen on a Rawdon, Wright, Hatch & Edson price list of 1853.

Mr. Holton also points out that the vignette of the soldier seen on N3 and N4 as well as the North Missouri-Lorillard note was probably done for the Treasury Department during the Civil War. It appears on two issues of bonds of \$1000 denomination, the 6% "5-20s" of the loan act of Feb. 25, 1862, and the 6% "sixes of 1881" of the three series of loan acts authorized between 1861 and 1864. A die proof of the vignette shown in one of the Treasury Department presentation books has the title "The Standard Bearer." The lithographer took some liberties, changing the original broad-brimmed hat to a Union Army visored cap.

In this connection, Clifford Leak has submitted a blank army pay voucher of the 1860s drawn on the Assistant Treasurer of the U. S. which also shows the soldier vignette, Union cap and all. It was printed by "HATCH & CO., Trinity Building, 111 Broadway, N.Y." All lettering and the vignette are in blue, while the underprinted background is buff.



Courtesy Clifford Leak

Army pay voucher utilizing soldier vignette

Mr. Holton has identified the train on the \$40 N1 and N2 as that which also appears on a proof stock certificate of the Pittsburgh, Ft. Wayne & Chicago Rail Road. The train on the \$50s (N3 and N4) is similar to that on the Bank of Whitefield (Ga.) and Mercantile Bank (D.C.) notes from the Holton collection but not identical in that the image is reversed. The windows on the passenger car resemble those on N3 and N4 but not N1 and N2.

Both Newman and Holton point out that the North Missouri Rail Road lost its identity early. From Macon west it became part of the Burlington Route and the eastern end appears to have been incorporated into the Wabash.

(FURTHER ILLUSTRATIONS ON FOLLOWING PAGES)



Courtesy Robert Holton



Reversed image railroad vignettes similar to those on the North Missouri "notes."

Swedish Europa 74 Stamps Feature

The Swedish EUROPA 74 stamps feature two sculptures, "Figure in a Storm" by Bror Marklund, and the Picasso sculpture in Kristinehamn, a town in the south of Sweden. The stamps were engraved by Arne Wallhorn and Czeslaw Slania.

In an interview in 1962 the sculptor Bror Marklund described his inspiration for "Figure in a Storm":

"I saw a man walking on a beach against a very strong wind. He seemed to be in a hurry. He passed very close by me. He was HUGE. I had to transfer the experience into a shape. In different ways and with different means I am trying to get the powerful 'hugeness.' It is of no matter if the sculpture is 'understandable' or not, nor do I want to influence anyone in any particular direction, only this: to find the power and the hugeness of the shape, which does not depend on size to be felt. If you wish



Courtesy Robert Holton



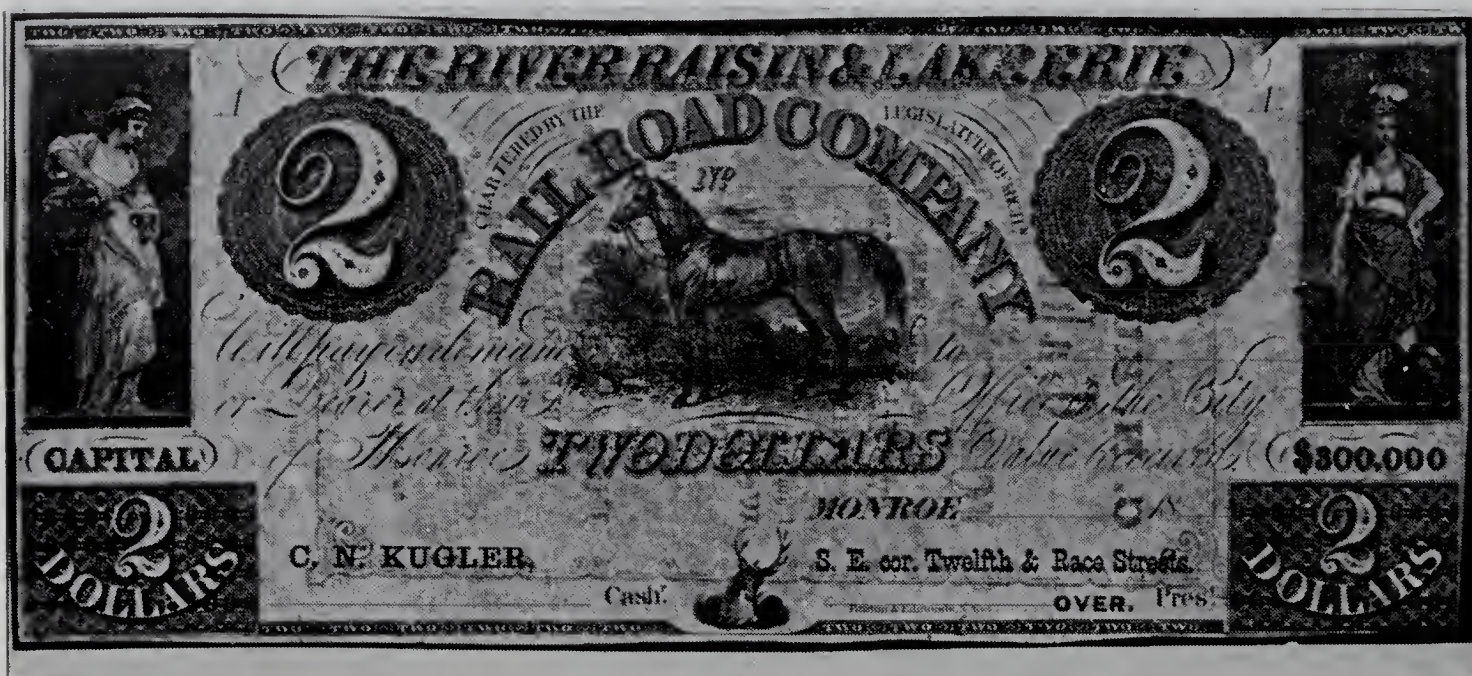
Also shown here are two more advertising notes from the Holton collection, this time utilizing regular bank notes as the vehicle for the advertising messages. The \$2

Remarkable Sculptures

to call the sculpture 'Man in a Storm,' 'Resistance Man' or 'Shapes Helping Each Other in Movement' or something else is of no particular interest to me."

The Picasso sculpture in Kristinehamn is a part of the series of paintings and sculptures called "les dames de Mougins" with Picasso's wife Jaqueline as the theme. It was erected in Kristinehamn with the aid of the local artist Bengt Olson and the Norwegian artist Carl Nesjar. Nesjar had experimented with decorations in a new concrete material in which Picasso had become very interested.

It is made in natural concrete which means that a mould was filled with sorted stone material after which liquid white cement was injected. The artistic decor was sandblasted. Carl Nesjar is responsible for being true to Picasso's intentions. Picasso continually followed the progress of the work with interest through photographs and films.



note is overprinted in blue, while the green back of the \$1 is overprinted in red. Evidently Grassman & Goodman, printers of Philadelphia, found a bundle of River Raisin & Lake Erie Railroad notes to use thus.

C. N. KUGLER,
Cakes
 AND
ICE CREAM,
 S. E. CORNER
 Twelfth & Race Streets,
 PHILADELPHIA.

I am prepared to take orders for
Weddings,
Parties,
Fairs,
 And Festivals.

Will furnish every variety of
Fine & Fancy Cakes,
TABLE ORNAMENTS,
 Charlotte de Ruess, Jellies, Ice Creams, &c.
CHICKEN & LOBSTER SALAD,
 Game, Croquette, Oysters, &c.
 China, Silver, Cutlery, Glass, &c.

A full corps of first-class waiters at short notice.

Grassmann & Goodman, Prs., 164 N. Third St.

Stamp Designing

A View by An Australian Artist

(The Australian Post Office's excellent Philatelic Bulletin for December, 1973 contained an article by the Adelaide graphic artist John Copeland on stamp designing. An Englishman by birth, he studied typographic design at the London School of Arts. His article is reprinted below.)

I must confess that my experience of stamp designing is somewhat limited. I am, in fact, fairly new to this field of activity. Before the present National Development series was issued I had designed only two other stamps which had sold over the counter in Australian post offices. These were the 7c Overland Telegraph Centenary stamp issued in August 1972 and the blue 5c Expo 70 stamp issued in March 1970.

In 1963 I was asked to submit a design for the "Fifty Years of Anzac" issue. This was in the days before Australia used photogravure extensively. Apparently a number of designers had been asked to submit designs and I regret to say mine was not the design chosen to be used. In fairness I must say that I found it a very difficult project. The design had to be based upon the statue of Simpson and his Donkey. Firstly I found it difficult to come to terms with the subject matter, and secondly I found it hard to design for the linear quality of engraving. In this instance only one colour printing ink could be used. I felt more at home designing the Expo 70 stamp as it was printed by photogravure and I could use four basic colours in my design. In all my design work I have always enjoyed using colours and experimenting with colour relationships.

Before I came to Adelaide in 1963 to take up a position as a Lecturer in Graphic Design at the South Australian School of Art, I worked for some years for World Record Club in Melbourne, designing record covers and brochures. Generally the record covers had to be gay and colourful, and consequently I got into the habit of using quite a number of colours in my design work. Every now and then how-

ever, I like to use black and white as a complete change.

Another postage stamp which I did NOT design was the 1967 commemorative "50th Anniversary of Lions Clubs". The Lions Clubs organised an Australia-wide competition for the design of this stamp. I entered three designs and was lucky enough to win both second and third prizes. This was very nice from a monetary point of view—but I did not win the first prize. This was won by Max Ripper of Melbourne and his design was eventually printed.

Whilst I never actually set out to be a stamp designer, I enjoy designing stamps and I like the challenge they present to create an effective design within a very limited space.

Approaching an Assignment

As a graphic artist I am interested in a wide variety of forms of design. As well as stamps, I have designed books, wine labels, posters, leaflets, record covers, press advertisements, trade marks, letterheads, invitations and Christmas cards. Each presents its own set of restrictions and problems. Even a humble business card can be a challenging design exercise. Whilst the problems may vary from job to job my method of designing is usually pretty much the same. I draw dozens and dozens of rough ideas on odd scraps of paper for days before I decide which is the right approach to develop. During this time I am constantly thinking about the job and how I can best solve the problem, I may even wake up in the middle of the night with an idea. Eventually of course I have to commit myself to one or two designs. I then proceed to draw the pre-

sentation colour roughs. Although they are called roughs, they are in fact highly finished, and aim to give the client an accurate picture of how the job will appear when finally printed. Just how much work I put into the 'finished rough' depends upon the amount of time available and upon the importance I place on the particular project.

In the case of postage stamps I submit two alternative colour roughs for an issue to the Australian Post Office Stamp Advisory Committee. These are drawn six times larger than the final printed stamps. The Committee has the roughs photographed and reduced to stamp size. It may select one of the designs but require some alterations to be made. Once these are completed to the satisfaction of the Committee the design is then submitted to the Postmaster-General for his approval. Once this is obtained the accepted colour rough is returned to me and I am commissioned to prepare final reproduction art work. Usually this means making a separate black and white drawing for each printing colour. For a five-colour stamp five accurately-fitting drawings have to be prepared. These are also drawn six times larger than the final stamp.

A Designer's View of Stamp Design

I have always been interested in postage stamps and their design. I have collected them since I was eight years old. In recent years however, my collecting has been of a rather haphazard and spasmodic nature. My collection certainly isn't valuable. I tend to collect stamps not of a particular country, nor of a particular theme, nor of a particular period. Instead I collect those stamps whose designs I consider beautiful, interesting or unusual. Generally I like the recent stamp designs of Great Britain, West Germany and Switzerland. On the other hand I do not like stamps which are used for blatant propaganda. The trite and pompous themes seem to have a dampening effect on the artist's creativity. I particularly admire the work of the British designer, David Gentleman.

Most collectors have pretty decided views on stamp design. They are all

aware of the fascination and intrinsic beauty of these little bits of paper. (I often think that when stamps become too big they lose something of this fascination.) A dozen different collectors would have a dozen different ideas on what constitutes a good stamp design. Obviously no post office can hope to please them all.

In Australia I personally think that stamp designs have improved enormously in recent years. Not every collector would necessarily agree with me. However the Australian Post Office is making an effort to produce stamps which are varied in style and modern in design. They are colourful and adventurous—even on occasions quite "way out". When one is trying to break new ground it is inevitable that sometimes one will upset some people. None-the-less I believe that this is healthier than producing staid, dull and safe designs which nobody even notices.

The Metric Conversion series upset a great many people who did not think that stamps should ever be flippant. However, considering the nature of the problem (how DO you show metric conversion on a stamp?) I believe that the designers, Weatherhead and Stitt, got the message across in a lively and amusing fashion.

Less controversial, the Sydney Stock Exchange Centenary issue of 1971 was, I think, a minor masterpiece. Certainly it reflected the fashion for hard-edge painting but it was also bold and visually exciting. What a far cry from the timid and boring 'Produce Food' stamps of the nineteen-fifties! This doesn't mean that I think that EVERY Australian stamp produced nowadays is better than the stamps of the past. I also like some and dislike others.

Naturally I tend to look at a stamp design from rather a different point of view from that of a dedicated collector. Whilst he may look for flaws, unusual watermarks, changes in ink colour, paper and perforation, I look for visual impact, an original idea, unusual treatment, modern logical typography, and tasteful or daring colour combinations. I would look for the same attributes in a poster, a package design, or a book cover. I think

that stamp designs should reflect the period of time in which they are produced. They should not hark back to a "tried and proved" formula of a previous generation. Like all art and graphic design the styles should be continually changing. This means that to some extent the design has to be experimental, otherwise it can become stale, cliché-ridden and stagnant. On the other hand it must not be so "way out" that it fails to do the job it sets out to do, and fails to communicate. Even the best and most original design will in time become dated. I don't think that this matters. Postage stamps nowadays are used on letters for only a short period of time. (Some people may decry the proliferation of issues but I don't really think they would like to return to the days of King George the Fifth when the same design was used for years on end without change.) All art and all design dates in time. If it is well done in the first place it does not really matter if it goes out of fashion. It will still hold its aesthetic value within the context of its period. After all the Penny Black still takes a lot of beating as a design. The posters of Toulouse-Lautrec and the book illustrations of Aubrey Beardsley are very evocative of the late nineteenth century, yet they still look fresh and original today.

Art Reproductions on Stamp Design

Whilst stamps can and should be minor works of art, it is a mistake to think that great works of art will always automatically make good stamp designs. Many countries have used reproductions of paintings on their stamps. In 1930 Spain reproduced Goya's painting, "The Naked Maja" on its stamps. It must have been the first time a nude was used so blatantly on a stamp. Imagine the furore, even in these days, if Australia were to produce a stamp like that! Czechoslovakia reproduced Picasso's famous painting, "Guernica," on an enormous stamp. France has printed many modern paintings on its stamps. Yet whilst the works of art themselves may be great, they are not necessarily very satisfactory as stamp designs.

The difference in purpose and scale between an oil painting and a postage stamp

is too great. The reproduction usually doesn't do justice to the painting. Probably the country which has been most successful in its reproduction of paintings on stamps has been Great Britain. Even these stamps are somewhat spoilt by the gold Queen's head in the corner. As with so many things, stamps have to be specially designed for their purpose. They should be designed with a specific size in mind.

Limitations Imposed by Purpose

Stamps are often referred to as small posters and there are certain points of similarity. In both cases the message and the effect must be made quickly and directly. The lettering must be clear and legible. Stamps must be colourful and gay and, except when kept by collectors, their life span is fairly short. This is quite the opposite of a painting which the artist hopes will be kept for a long time and pondered and mused over as the years go by.

Finally the designer has to work within some fairly narrow technical limitations. It is pointless to produce a design which cannot be printed. One might like to use ten colours, but the cost would be prohibitive. One is bound by the subject matter and purpose of the stamp. Very dark colours cannot be used in large areas because postmarks will not show up on them. Also some subjects lend themselves to pictorial representation more readily than others. A set of butterfly stamps would be easier to design than, say, a set commemorating democratic government. A designer has to accept limitations in any field that he works in. If the limitations are unavoidable he must do his best to create a good design within them. Sometimes they can even be a help.

I have put down here some of my thoughts on design. They are, however, only one not-very-experienced stamp designer's opinions. They are open to question and disagreement. I hope though that I have managed to point out some aspects which affect this complex business of designing sticky little bits of paper.

Waterlow Sample Stamps

By Marcus Samuel

(Continued from JOURNAL No. 122, Page 70)

Note: The illustrations show some listed items with overprints which are not included in the listing. This is because the listing is restricted to items in the 1968 "find," but the opportunity has been taken to illustrate some with the rare overprint type 2 which were probably circulated as samples much earlier.



Colombia 1932

Columbia

Revenue Stamps

C. 1918 Timbre Nacional 25c.	Blue	—	1105	1a	—	—
Ditto				1a	X	X
Ditto, 25c.	Red	—	1106	1a	—	—
Ditto				1a	X	X
C. 1932 Timbre Eclesiastico 50c.	Ultramarine (litho.)	—	1554	1	—	—
Ditto				1	X	X

Postage Stamps

1930 Bolivar 4c.	Black and grey-purple	—	1388	1	—	—
Ditto				1	X	X
1932 Products 1c.	Violet	—	1506	1	—	—
Ditto				1	X	X
Ditto, 2c.	Blue	—	1503	1	—	—
Ditto				1	X	X
Ditto, 5c.	Yellow-green	—	1504	1	—	—
Ditto				1	X	X
Ditto, 8c.	Carmine-rose	—	1505	1	—	—
Ditto				1	X	X
Ditto, 10c.	Sepia	—	1502	1	—	—
Ditto				1	X	X
1932 Columbus 20c.	Bottle-green	—	1519	1	—	—
Ditto				1	X	X
1937 Bolivar 1c.	Deep blue	—	1769	1	—	—
Ditto				1	X	X
1937 Falls 12c.	Deep green	—	1770	1	—	—
Ditto				1	X	X
1937 Olympiad 3c.	Orange	—	1765	1	X	—
Ditto				1	X	X
Ditto, 10c.	Grey-black	—	1763	1	X	—
Ditto				1	X	X
Ditto, 1p.	Violet	—	1764	1	X	—
Ditto				1	X	X
1937 Exhibition 5c.	Blue-green	—	1767	1	X	—
Ditto				1	X	X
Ditto, 15c.	Scarlet	—	1768	1	X	—
Ditto				1	X	X
1938 Bogota 1c.	Violet	—	1866	1	X	—
Ditto				1	X	X
Ditto				5	X	—



Colombia 1947
5c at left is an essay

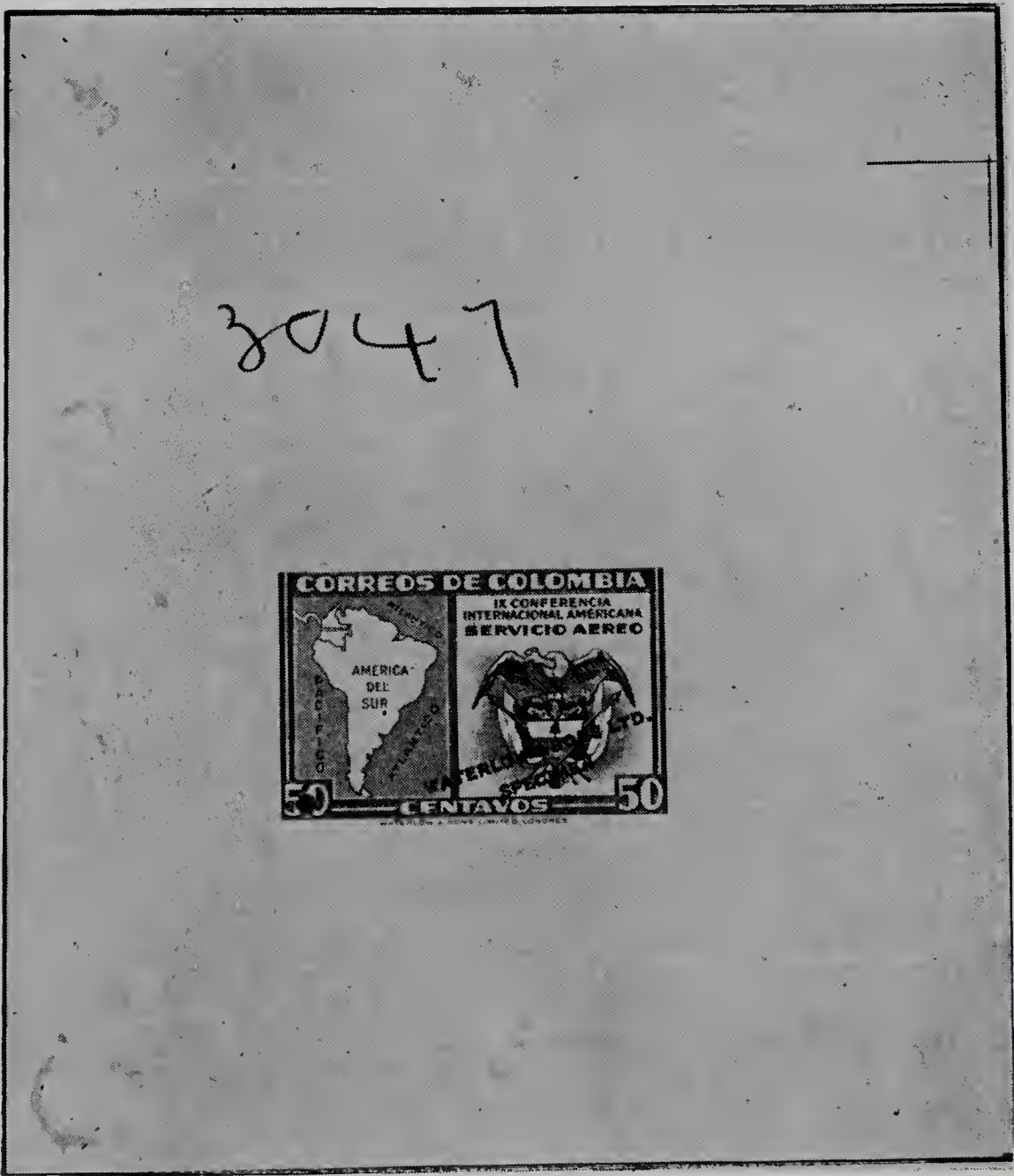


Colombia 1948
50c at right is an essay

Ditto				5	X	X
Ditto, 5c.	Rose-Lake	—	1868	1	X	—
Ditto				1	X	X
Ditto, 15c.	Vermilion	—	1870	1	X	—
Ditto				5	X	X
Ditto, 20c.	Brown	—	1871	1	X	—
Ditto				1	X	X
Ditto, 1p.	Green	—	1872	1	X	—
Ditto				5	X	X
1946 Cayzedo y Cuero 2p.	Red-brown	—	3022	1	—	—
Ditto				1	X	X
1947 Pan-American 5c.	Violet de Caldas					
	essay	—	3025	1	—	—
Ditto				1	X	X
Ditto, 5c.	Dull blue Narino	—	3082	1	—	—
Ditto				1	X	X
Ditto, 10c.	Grey Urdaneta	—	3026	1	—	—
Ditto				1	X	X
Ditto, Air 10c.	Bistre Rodriguez	—	3027	1	—	—
Ditto				1	X	X
1947 Red Cross 5c.	Deep blue	—	3004	1	—	—
Ditto				1	X	X
1947 Mutis and Triana 25c.	Sepia	—	3039	1	—	—
Ditto				1	X	X
Ditto, Caro and Cuevo 3p.	Deep brown	—	3021	1	—	—
Ditto				1	X	X
1948 Pan-American 15c.	Green	—	3044	1	—	—
Ditto				1	X	X
Ditto, 50c.	Blue, miniature sheet	1	3046	1	—	—
Ditto				1	—	X
Ditto, Air 15c.	Brown	—	3045	1	—	—
Ditto				1	X	X
Ditto, Air 50c.	Green, miniature sheet					
		1	?	1	—	—
Ditto				1	—	X
1949 Cisneros 50c.	Chestnut and sky-blue	—	3090	1	X	X

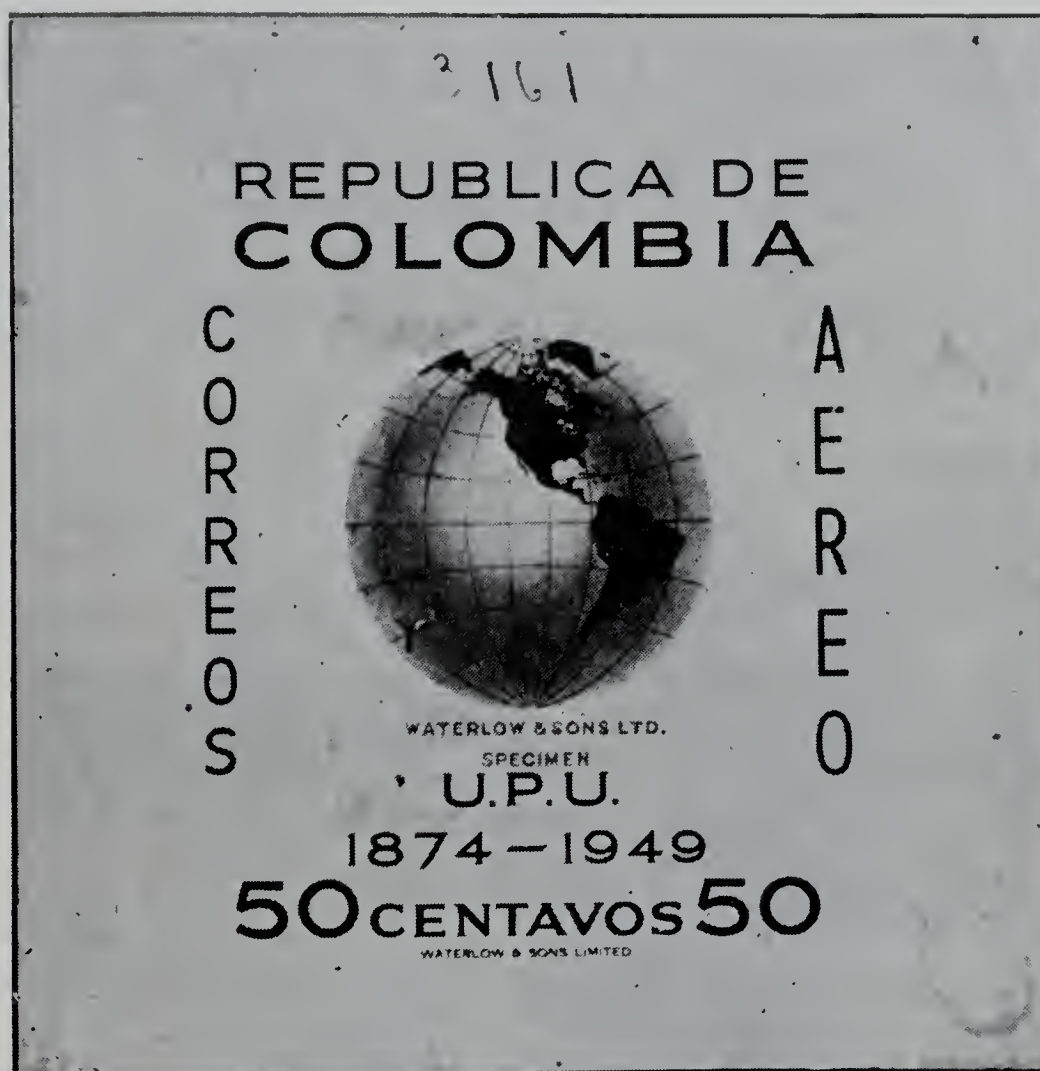


Colombia 1952



Colombia 1948

1950 U.P.U. 1c.	Blue-black	—	3154	1	X	X
Ditto, 2c.	Emerald	—	3151	1	X	X
Ditto, 3c.	Olive-grey	—	3152	1	X	X
Ditto, 4c.	Lake	—	3155	1	X	X
Ditto, 5c.	Deep olive-green	—	3156	1	X	X
Ditto, 11c.	Green	—	3150	1	X	X
Ditto, 18c.	Black	—	3149	1	X	X
Ditto, 50c.	Blue miniature sheet	1	3160	1	—	X



Colombia 1950

Ditto, Air 50c.	Dark brown					
	miniature sheet	1	3161	1	—	X
1950 Arms 5p.	Indigo	—	3136	1	X	X
Ditto, 10p.	Dark brown	—	3137	1	X	X
1951 Engineers 20c.	Grey, brown and blue	—	3157	1	X	X
1951 Valencia 25c.	Dark blue	—	3176	1	X	X
1952 Doctors, Ureocoechea 1c.	Green	—	3202	8a*	X	—
Ditto, 1c.	Orange	—	?	8a	X	—
Ditto				8a*	X	—
Ditto, 1c.	Carmine	—	?	1	X	X
Ditto, Osorio 1c.	Orange	—	3203	8a*	X	—
Ditto				8a	X	—
Ditto, 1c.	Carmine	—	?	1	X	X
Ditto, Martinez 1c.	Green	—	3204	8a*	X	—
Ditto, 1c.	Orange	—	?	8a	X	—
Ditto				8a*	X	—
Ditto, 1c.	Carmine	—	?	1	X	X
Ditto, Lombana 1c.	Orange	—	3205	8a*	X	—
Ditto				8a	X	—
Ditto, 1c.	Carmine	—	?	1	X	X
* Very small (7¾ m.m.) "SPECIMEN" overprint.						
1953 "Corografica" 14c.	Black and green	—	3221	7	X	X
Ditto, 23c.	Slate and purple	—	3215	7	X	X
Ditto, 30c.	Black and carmine	—	3216	7	X	X
Ditto, 1p.	Slate and orange	—	3217	7	X	X
1954 Academy 5c.	Blue and brown	—	3248	7	X	X
1959 Gaitan 3c.	Myrtle, unsurcharged	—	3135	1	X	—

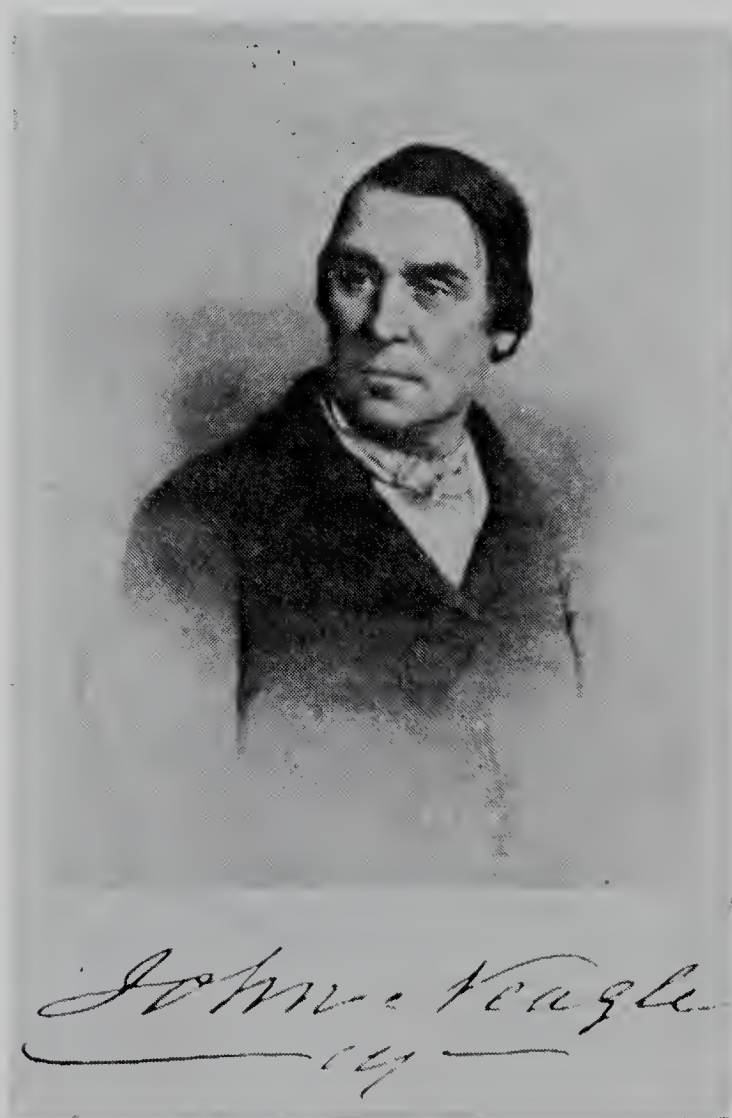
(To be continued)

A Historical Catalog of U.S. Stamp Essays and Proofs

(Continued from JOURNAL No. 123, Page 136)

By Clarence W. Brazier

Revised by Falk Finkelburg



John B. Neagle, Vignette Engraver and portrait painter (1801-1866), was an Englishman by birth, but came to Philadelphia when a youth and in the latter part of his life was engaged principally in engraving bank notes. He died about 1866, aged 65 years. He probably worked for some of the bank note firms mentioned herein.

George S. Lang, a native of Chester County, Pa., picture engraver (1779-?), learned engraving with George Murray of MURRAY, DRAPER, FAIRMAN & CO. He was not long in the business, but engraved "Washington crossing the Delaware" after Sully's picture, the figures being etched by Humphries.

Christian Gobrecht, die sinker, seal medal and portrait engraver (1784-1844) was born Dec. 25, 1784 of German parents, who in 1755 settled in Hanover, York County, Pa. He began life as an apprentice to a clockmaker in Manheim, Lancaster Co., Pa. and having learned his trade, went to Baltimore, where he gradually became an engraver of headings for newspapers, punches for type foundries, seals and dies.⁽⁸⁾

"He removed to Philadelphia about 1810, when he invented a medal ruling machine in which the ruler was stationary and the board which carried the plate to be ruled moved on an inclined plane. In 1816, he was with Murray, Draper, Fairman & Co. where he met Jacob Perkins and Asa Spencer, whom he requested to make for him a new ruling machine in which the platform would be moved by a screw instead of the inclined plane. The ruler was perfected to rule wavy lines and the first perfected machine used about 1817 for an engraved head of Alexander of Russia. His machines were used by other engravers, including Alva Mason, Wm. Freeman, Spencer, Col. C. Childs, Francis Kearney and Rawdon, Clark & Co. of Albany, N. Y. between 1817 and 1825.

"Mr. Gobrecht engraved in Baltimore about 1810 a portrait of Washington for D. Kingston's *New American Biographical Dictionary*, and a portrait of Benjamin Franklin for Delaphanine's *Repository*. Between 1816 and 1821 he invented and manufactured a reed organ."

At end of last paragraph add: He designed the "Gobrecht Dollar" with Liberty on the obverse and a flying eagle on the reverse, which was used until 1871, and on minor coins until 1891. He was a member of the Franklin Institute and on the Board of Management from January 1828 to December, 1830.

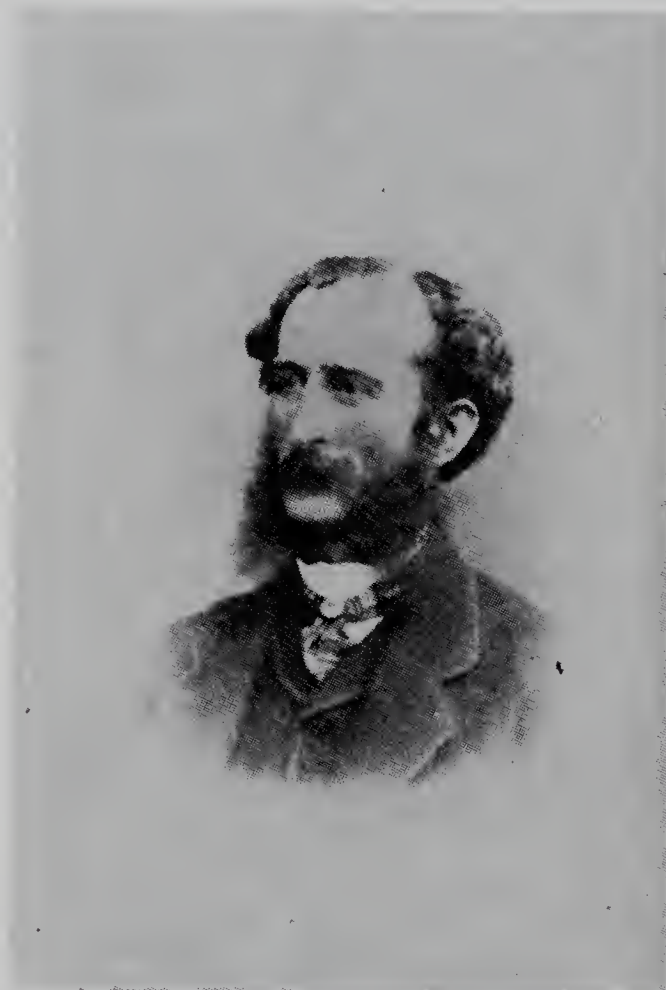
In 1836, he was engaged as a die-sinker in the U. S. Mint at Philadelphia, and he became chief engraver after the death of William Kneas in 1840. He remained Engraver to the Mint until his death on July 23, 1844.

William Draper, Bank Note Engraver (1827?-1850?), was with the firms of Draper & Company, 60 Walnut St., from 1847 to 1850, after which his name is not in the Philadelphia Directory. He was probably a son of John Draper.

Robert Draper, Bank Note Engraver (1820?-1870?) was listed for the first time in the Philadelphia Directory for 1845 at 100 S. 3d St. From 1846 to 1851, he was with DRAPER & CO. at 60 Walnut St. and then until 1856 with DRAPER, WELSH & CO., 22½ Merchants Exchange, when the firm address became S. E. cor. of 3d and Chestnut Sts. In 1859, this firm consolidated into the AMERICAN BANK NOTE CO. at the same address. In 1863, Robert Draper was the Philadelphia manager of that company.

Cephas G. Childs, Historical & Landscape Engraver (1793-1871). He was⁽⁴⁾ born in Bucks County, Pennsylvania, Sept. 8, 1793, and died in Philadelphia, July 7, 1871. Childs was taught to engrave by Gideon Fairman in Philadelphia. His name appears in Philadelphia directories from 1818 to 1845. He engraved "Views of Philadelphia" in 1826-33. After a visit to Europe he associated himself with Henry Inman under the firm name of CHILDS & INMAN from 1831 to 1835. He was an excellent engraver of portraits in stipple, and of landscapes and vignettes in line. In 1822, the firm of CHILDS & CARPENTER was publishing engraved letter and script work. In the War of 1812 he was Captain of the Washington Grays. I have been unable to identify this Mr. Carpenter. Cephas Childs' engravings were mostly of Philadelphia buildings, at least several after drawings by Strickland, the architect.

Henry Innman the painter, on February 23, 1831, wrote from New York to Cephas G. Childs in Philadelphia⁽¹⁰⁾: "You must send me no designs to do until I come to Philadelphia." From this it appears that Henry Innman (1801-1846) furnished designs for engraving bank note work, and that C. G. Childs persuaded him to join him in the Philadelphia firm and found him a residence as requested. Mr. Childs taught Henry E. Saulnier letter engraving.



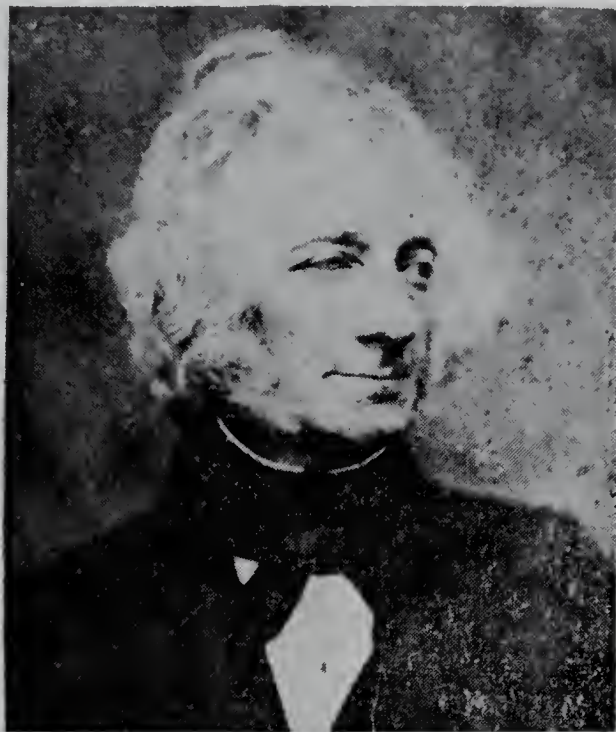
—Photo by courtesy of Hiram E. Deats

**Joseph R. Carpenter,
taken while he held the revenue stamp contract**

Samuel H. Carpenter—Accountant (1800-1870). In the later years of his life (1859-1861) was listed in the city directory as an engraver, but this is probably because of his long connection with such firms. His first listing was in 1828 as an Accountant, 40 S. 13th St. In 1831, he was Assistant Cashier of the powerful Girard's Bank, 44 S. 13th St. Both these addresses were probably residences. From 1839, he was with DRAPER, TOPPAN, LONGACRE & CO. at 60 Walnut Street, who were thus wise to have associated with them a good business man with a large banking firm acquaintance. When TOPPAN, CARPENTER & CO. was formed in 1845, he became a member of that firm and continued in it until the dissolution in 1861, in which year he and Charles Toppan were the only partners listed at 238 S. 3d St. Charles Toppan then resided in New York. Luff quotes his letter of April 2, 1863 to the Commissioner of Internal Revenue, in which he says, "As the business partner of my firm (TOPPAN, CARPENTER & CO.) I negotiated all the contracts in reference to Postage Stamps which were made with the Government from 1851 to 1861 (10 years)." He is listed under his own name as a bank note engraver at 3d and Walnut Streets until 1866. This was close to if not the same address as the American Bank Note Co. (of which he was one of the founders, May 1, 1858), 234 Walnut Street, and he may have been associated with the firm while he lived at 1717 Locust Street. In May 1870 he held 661 shares of A. B. N. Co. Stock. His son, Samuel H. Carpenter, Jr., and Joseph R. Carpenter resided with him in the year 1859.

Samuel H. Carpenter, Jr., engraver, was listed as a member of the firm of TOPPAN, CARPENTER & CO. from 1854 to 1860. After then most of the partners retired. He resided with his father at 1717 Locust Street. He was one of the founders of the AMERICAN BANK NOTE CO. May 1, 1858.

Charles T. Carpenter, Bank Note Engraver. He was in 1858 a member of the firm of *Toppan, Carpenter & Co.* when they consolidated into the *American Bank Note Co.*, of which he then became a founder.



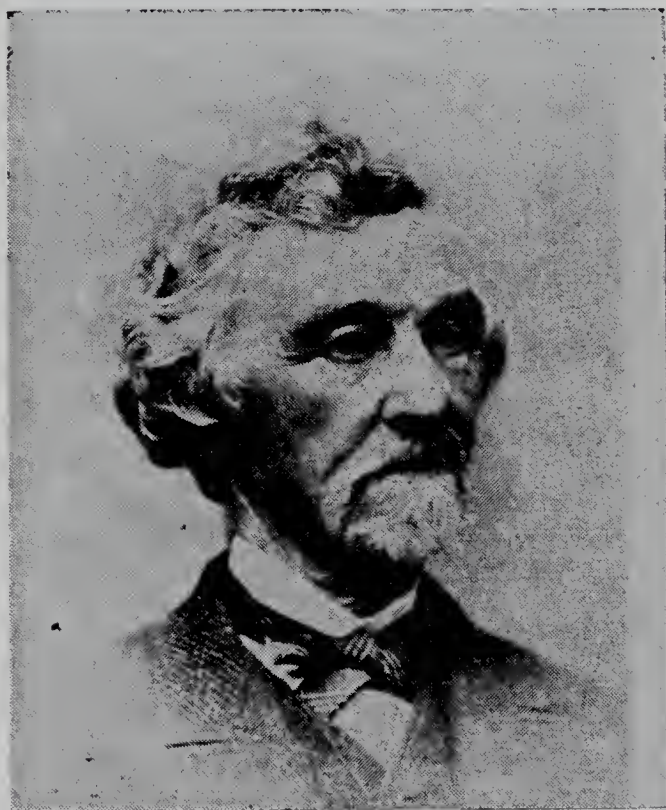
Jos. R. Carpenter.

—Photo by courtesy of Theophile H. Saulnier

Joseph R. Carpenter, Designer. (1820?-1894?) The first listing of Joseph R. Carpenter to be found in the Philadelphia City Directories is 1860, when his name appears as a member of the firm of TOPPAN, CARPENTER & CO. In 1859, he lived with Samuel H. Carpenter at 1717 Locust Street. He was not listed as a member of the firm of TOPPAN, CARPENTER & CO., 76½ Walnut Street in that year. In 1861, he is first listed as an engraver at his residence 1717 Locust St. In 1862, after TOPPAN, CARPENTER & CO. dissolved, he and Samuel H. Sr. were both "gent. 1717 Locust St." He is not listed as a member of that firm in 1861 when it was composed only of Charles Toppan and Samuel H. Carpenter at 238 S. 3d St. In 1862, Joseph R. Carpenter formed a partnership with John M. Butler, Historical Engraver, under the name of BUTLER & CARPENTER Revenue Stamp Engravers and Printers, 242 Chestnut St. From 1862 for a number of years, he lived at 1824 Pine St. They obtained the U. S. Internal Revenue contract for revenue stamps. Carpenter signed some of the original models submitted for official approval, probably indicating his authorship as designer. In other cases he sent designs to his office manager, Edwin Lamasure.⁽⁷⁾ His signature (shown here) is on the model for the \$200 Second Issue stamp for which the dies was finally approved May 6, 1871. He also negotiated most of the business with government officials. John M. Butler died Oct. 20, 1868⁽⁷⁾ and thereafter the firm name was Joseph R. Carpenter.⁽⁷⁾ On March 4, 1872, fire destroyed the Jayne Building, 242 Chestnut St. and some of the firm's records.⁽⁶⁾ Joseph Carpenter continued printing the revenue stamps until the expiration of the Sept. 1, 1871, four-year contract on Aug. 31, 1875. His bid for the new contract was higher than that of the successful National Bank Note Co. of New York. THE PHILADELPHIA BANK NOTE CO. probably succeeded to Jos. R. Carpenter's business as he was manager of this company and as many of the old TOPPAN, CARPENTER & CO. dies, or transfer rolls, were bought at the dissolution sale by Ernest Scherniknow about 1900.

John W. Casilear, Designer and Picture Engraver (1811-1893). He was⁽⁴⁾ born in New York June 25, 1811, and died Aug. 17, 1893. At the age of 15 he was apprenticed

to Peter Maverick and became an excellent picture line engraver. He later studied under A. B. Durand and on Jan. 1, 1850⁽⁵⁾ became a member of the firm of TOPPAN, CARPENTER, CASILEAR & CO. of Philadelphia. This firm's 1851 contract with the government for postage stamps for six years shows his signature (as was also that of Wm. C. Smillie) witnessed by others than those who witnessed the signatures of Philadelphia members of the firm. He at that time represented the firm in New York. He lived in Philadelphia in 1855 and 1856. Having become interested in painting in oil, which he studied in Europe in 1840, he retired from the firm in October 1854⁽⁵⁾ and became a reputable landscape painter. He was an associate of the National Academy in 1835 and a full Academician in 1851. His nephew, George W. Casilear, was head of the Model and Engraving Division of the Bureau of Engraving & Printing. Among his engravings is⁽¹⁵⁾ "The Seven Presidents", Washington, John Adams, Jefferson, Madison, Monroe, John Quincy Adams and Jackson, heads and busts in ornamental frames, grouped around a center piece in a folio sheet, painted and engraved for the New York *Mirror*, 1834.



1879

H. E. Saulnier

—Photo by courtesy of Theophile H. Saulnier

Henry Engard Saulnier—Letter Engraver and Siderographer (1811-1907), was the son of Joseph Saulnier, born Jan. 6, 1811 in Philadelphia and died at Ivy Mills, Delaware County, Pa., March 13, 1907. He was a script and letter engraver, who appears first in the Philadelphia directory for 1835 residing on 12th St. above Cherry St. His Father, Joseph Saulnier, plater, then lived at about this location at 438 Race St. He married Nov. 15, 1838 Harriet Ann Scott, who was born in Philadelphia in January 1816. H. E. Saulnier engraved one of the early certificates of membership in the Franklin Institute of Philadelphia.⁽⁴⁾ From 1843 to 1846, his directory listing is Engraver, 181 N. 8th St., but the following year it is 76½ Walnut, the address of TOPPAN, CARPENTER, CASILEAR & CO. of which firm he was an original member in 1844. He was a member June 15, 1851, and is listed in the directory of 1860 as one of the members of the TOPPAN, CARPENTER & CO., S. 3d St. After

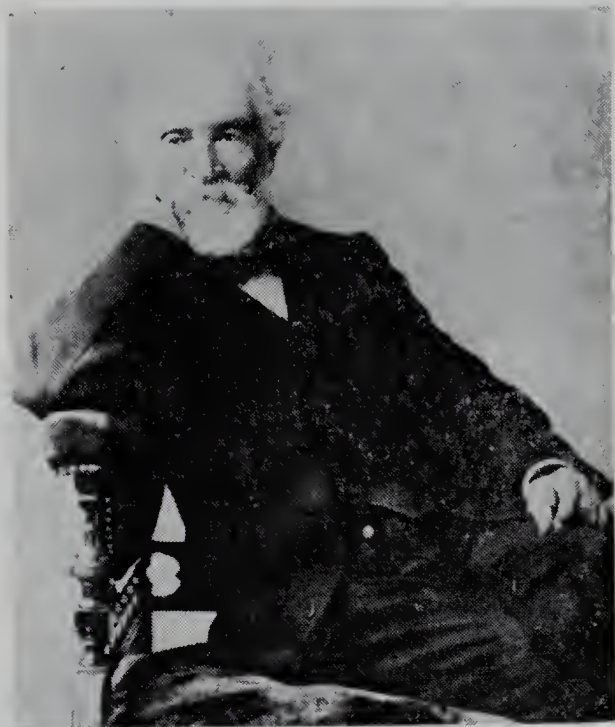
the formation of the American Bank Note Company he was associated with them for several years and in May 1870 he held 1,498 shares of the 23,501 noted at the annual election.

In a letter to Joseph Willcox⁽⁹⁾ *Mr. Saulnier* wrote in 1897:

I learned letter engraving with C. G. Childs, and about 1832 Mr. Chas. Toppan, who had commenced Bank-Note Engraving, kindly offered me a seat in his office and occasionally employed me to assist him, when he had more work than he could attend to. He allowed me to use the Transfer press until I was able to do all the Transferring he required; so I gave up engraving and turned all my attention to that branch of the Bank-note business.

Mr. Toppan was successful in establishing a good business, when he was joined by Mr. Draper under the firm name of Draper, Toppan & Co. After a few years Mr. Draper retired from business, when Mr. Wm. C. Smillie and myself purchased Mr. Draper's interest in the name of Toppan, Carpenter & Co. and successfully carried on the business until all the different Companies consolidated into the American Bank Note Company (in 1858). I did not remain long in the employ of the new company. My age will be eighty-six in a few days.

Henry Saulnier, (1843-1894) son of H. E. Saulnier, was born in Oct. 1843; he was in later years the Philadelphia manager of the American Bank Note Co. until he died Nov. 1, 1894.



W. C. Smillie

—Photo by courtesy of Theophile H. Saulnier

Oct. 2, 1885

William Cumming Smillie, Letter Engraver (1813-1908). Born in Edinburgh, Scotland, Sept. 23, 1813. Wm. C. Smillie was a brother of James Smillie and came to Canada with his father's family in 1821. After working at silver-engraving for a time in Quebec, he came to New York in 1830. He is listed as a resident first in Brooklyn, then in the New York City directories from 1832 to 1858. From 1836 he was continuously with the New York offices of *Draper, Toppan, Longacre & Co.*; *Draper, Toppan & Co.*;

Toppan, Carpenter & Co. and Toppan, Carpenter, Casilear & Co. He became a member of the New York branch of the firm from 1848 to 1856, when he became associated with *Edmunds, Jones & Smillie* until they consolidated with the *American Bank Note Co.* He married a sister of Henry Earle, also a letter engraver with *Toppan, Carpenter & Co.*

From a letter written in 1897 to Joseph Willcox from Wm. C. Smillie I quote the following.⁽⁹⁾:

I began in the office of Rawdon, Wright & Hatch, as nearly as I can recollect, in the year 1834 in the old Exchange Building in Wall St., New York, and remained with them a year; after which I was in the employ of Casilear, Durand, Burton & Edmunds, until the failure of that firm in about a year later. During this time I had the pleasure of becoming intimate with your father, James M. Willcox, who had supplied the firm with large quantities of his paper, which was highly thought of. I ought not to go on without paying a well deserved compliment to the memory of the dear old gentleman, whom I had learned to love for his genial heart and temper, and profoundly to respect him for his high principles of honor. I have been frequently at Ivy Mills (Delaware County, Pa.) with my friend Saulnier.

In 1836 I began an engagement with Charles Toppan, with whom John Draper had but a short time previously formed a partnership, associating with them also Joseph (James B.) Longacre under the firm name of Draper, Toppan, Longacre & Co. After a term of 12 years employment with this company, during which time Samuel Carpenter joined the firm, I was admitted as a partner in 1848, by the kind cooperation of Mr. Saulnier. I was a letter engraver, in connection with Mr. Toppan, from 1836 to 1857. I sold my interest in the firm of Toppan, Carpenter & Co. to Mr. Samuel Carpenter in 1856. In 1858 I became associated, with Edmunds & Jones, in the firm of Edmunds, Jones & Smillie. Before we got well started we were taken into the American Bank Note Company, with whom I remained 5 years (1863). I am now 84 years old.

In 1834, the New York City directory lists him as a card engraver, 40 Merchants Exchange.

On July 24, 1837, he was with Draper, Toppan & Co., 60 Walnut St., Philadelphia, Pa., and on February 7, 1841, his address was 1, Wall St., New York; he was with the same firm, also at 31 Wall St., on December 22, 1846.

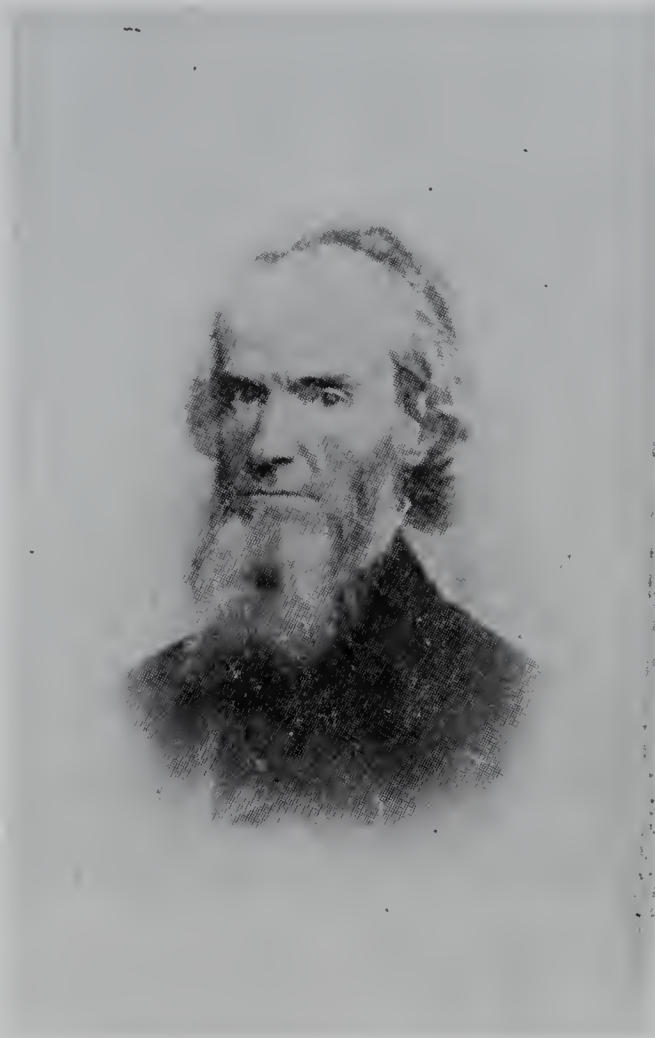
He early turned his attention to bank note engraving and was connected with several bank note companies; the last of which (founded in 1859), EDMONDS, JONES & SMILLIE, was later absorbed by the American Bank Note Company.⁽⁴⁾

The U. S. Postage Stamp contract of June 10, 1851 discloses that W. C. Smillie was at that time a member of the firm of TOPPAN, CARPENTER, CASILEAR & CO. of Philadelphia, but the directories of that city from 1848 to 1860 do not include his name.

In 1866 he secured a contract to engrave the paper currency of the Canadian government, and for this purpose he then established, January 1, 1870, The British American Bank Note Co. of Montreal and Ottawa, but in 1882 he again established an engraving company in Canada, and he was still at the head of that company in 1889.⁽⁴⁾ He was vice-president and president later of the British American Bank Note Co. which he founded in 1870. G. B. Burland was the first president.

He retired to a beautiful estate in the Hyde Park road facing the Hudson River at Poughkeepsie, N. Y., but later moved into town, first on Booker Ave. and then on Hamilton St., He had no children, but adopted a son Walter Smillie, who became an engraver.

John M. Butler—Historical Engraver (1815?-1868); was first listed in the 1840 directory as a copper Plate Printer at N. E. cor. 4th & Chestnut Sts. and in 1860 as a "Historical, Portrait & Landscape Engraver, 244 Chestnut St." In 1862, his title was "Copper Plate Printer" at the same address. In that year he headed a partnership with Joseph R. Carpenter as the firm of BUTLER & CARPENTER, Internal Revenue Stamp Engravers and Printers, 242 Chestnut St. Butler died Oct. 20, 1868. They produced revenue stamps that are marvels of beauty and design.



—Photo by courtesy of Hiram E. Deats

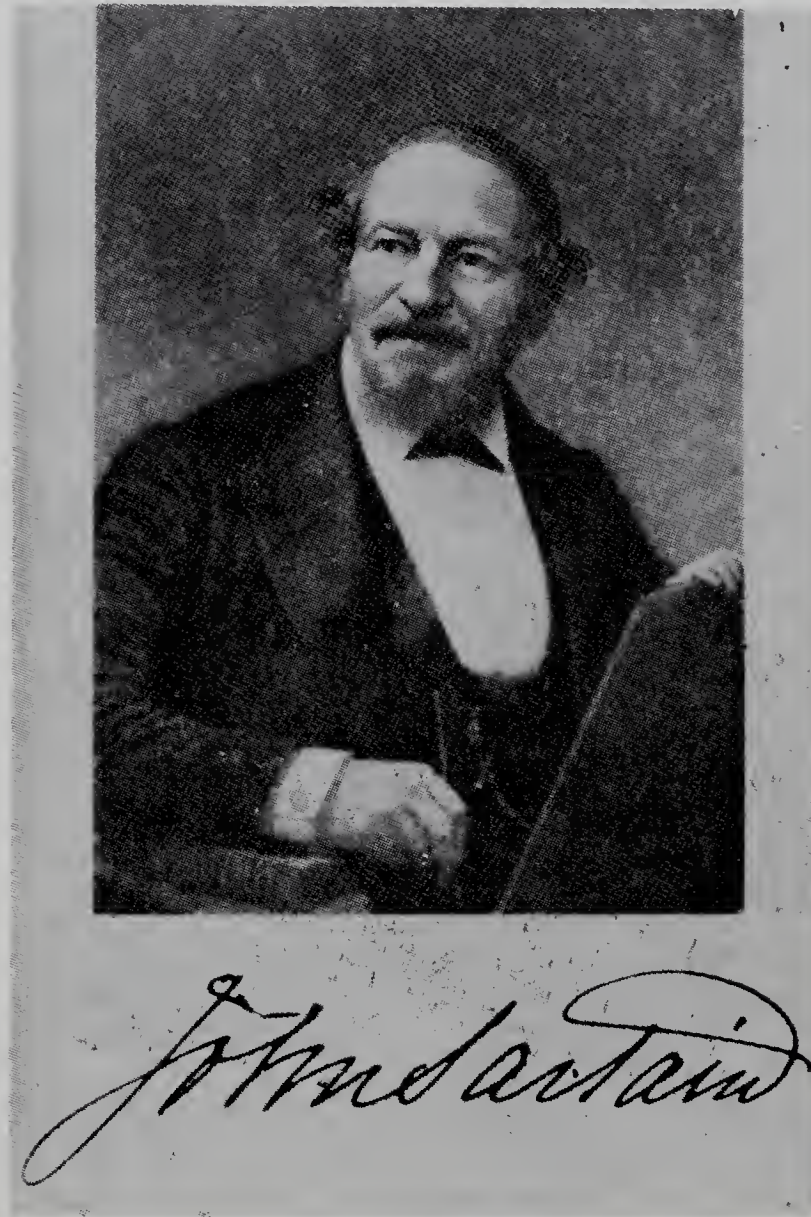
John M. Butler

The photograph of John M. Butler was made while a member of the firm of Butler & Carpenter in the days of Daguerre by a man who traveled around in a covered wagon, making his own plates as he needed them.

William G. Armstrong—Portrait Engraver, (1823-1880?) born⁽⁴⁾ in Montgomery Co., Pa. in 1823 and was living in Philadelphia in 1880. Armstrong was a pupil of James B. Longacre and he became a meritorious line-engraver of portraits. He engraved the portraits of Winfield Scott, Thomas Pinckney and John McLean, for Longacre's "National Portrait Galleries," Vol. IV. His signed work is not abundant, as he devoted a large part of his professional life to bank note engraving. From 1840 to 1848, his address was 25 Minor St. He engraved for BALD, COUSLAND & CO. in 1857.

All of the Philadelphia bank note engraving firms consolidated into the American Bank Note Company in 1858 with the partial exception of TOPPAN, CARPENTER & CO., and these two firms were the only bank note engravers listed in the directories for several years. Practically all of those whose biographies are given above are therefore likely to have executed designs or dies that eventually became the stock-in-trade of the AMERICAN BANK NOTE COMPANY, and may have contributed parts of the models for U. S. stamps. We must not forget that the 1851 to 1861 issues included beautiful lathe work for which some of the members of the above firms must have been responsible.

John Sartain, Portrait and Historical Engraver and Vignette Designer, (1808-1884?) was⁽²⁾ born in London, England, in 1808. In 1826, he made many plates for Ottley's folio work entitled *The Early Florentine School* in line engraving but in 1828 he commenced the practice of mezzotint engraving and thereafter seldom resumed the art he had first learned in its purity.



Engraved on steel from a photo by Draper, 1884 (2)

In a letter to Mr. Willcox⁽⁹⁾ he wrote in 1897:

It is very little that I can tell you regarding Bank-note engraving, as I only engraved one die, although I afterwards drew designs for note work, to be engraved by others. The one I engraved was done in 1832 for Mr. Charles Toppan—a head of Franklin from the French portrait.

Mr. Toppan wanted me to continue in that branch of work, but I declined, because the line manner was so very tedious compared with mezzotint, and Bank note work was obliged to be done entirely with the graver, without etching, in order that the cuts may be V-shaped down in the steel, to facilitate transferring, that is, the pressing of the soft steel roller into the engraved lines of the die, to be in turn hardened as the die has previously been.

Mr. Underwood, of the firm known as that of Fairman, Draper, Underwood & Co., applied to me to make elaborately finished drawings of fancy subjects to be engraved, as the central ornament on the face of their notes, and I did the same for a Bank note establishment in New York, through a gentleman whose name was, I think, Blanchard. But, after a time, I got tired of this occupation, because it kept me from my engraving, and I asked my friend Leutze if he would like to take my place in doing that kind of work, and he gladly took it.

Mr. Cousland, the letter engraver, having been associated with a Bank note firm (Bald, Cousland & Co.) applied to me to name some artist that I considered first class, that they could engage to make drawings for their notes, and especially to travel south and witness the operation of the various industries peculiar to that section of the country and embody these in his pictures for their notes. I recommended my friend Christian Schussele; and his manner of performing his task was highly satisfactory. Such notes naturally attracted the patronage of the Directors of the Southern Banks, which was the object in view.

Besides engraving, John Sartain⁽²⁾ "engaged professionally in painting in oils, in water-colors, and in miniature on ivory." In 1848, he purchased the *Union Magazine* (also a New York periodical), and it became widely known thruout the country as *Sartain's Magazine*. For 23 years he was a director of the Pennsylvania Academy of the Fine Arts. Scharff and Westcott's *History of Philadelphia* gives his extensive biography in Vol. II, pages 1060 to 1062. He was very prolific and speedy and his architectural knowledge and taste were frequently called in aid of important projects, including the arrangement of the galleries and rooms on both floors of the Pennsylvania Academy of the Fine Arts. He designed the lofty granite monument to Washington and Lafayette in Monument Cemetery, Philadelphia. Emily Sartain, his daughter, engraved the portrait of Charles Toppan illustrated here.

J. Dorsey Bald, Attorney, was in 1854 the member of *Bald Cousland & Co.* and one of the founders in 1858 of the *American Bank Note Co.*

In 1854, *J. Dorsey Bald*, who for many years previously had been listed as an Attorney and Councilor, then appears as an Engraver at 74 Walnut St., where he was probably the partner of *William Cousland*, letter engraver at that address who had been at Robert L. Bald's address in 1853.

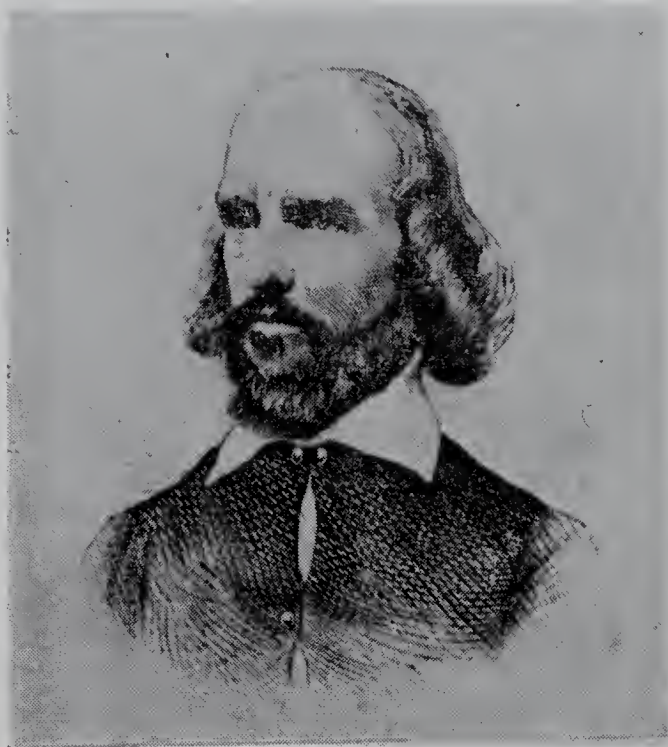
William Cousland, Letter Engraver (1825?-1856?), first appears in the city directory as living at 456 Spruce Street in 1851. In 1853 he was at the same address as Robert L. Bald, and from 1854 a member of the firm of *Bald, Cousland & Co.* at 74 Walnut St. at least until 1855, when he removed to New York as a member of *Baldwin, Bald & Cousland* until 1858, when he entered into consolidation with the American Bank Note Co.

Edward A. Moss, Bank Note Signature Engraver, was a member of the firm of *Bald, Cousland & Co.* when they consolidated into the *American Bank Note Co.* in 1858.

Albert Gallatin Goodall, Bank Note Signature Engraver (1826-1887), was born in Montgomery, Alabama in 1826. He was a midshipman in the Texas Navy from 1841 to 1844, when he resigned at the age of 18 to learn engraving in Havana. He joined the Philadelphia firm in 1848 and was a member of the firm of *Bald, Cousland & Co.* when they consolidated May 1, 1858 into the American Bank Note Co. He was president of the latter company from 1874 to 1887 and much interested in collecting proofs and essays of U. S. postage stamps. His collection of proofs and essays was purchased by Hiram E. Deats. Die proofs of 1873 stamps to about 1878 existing in five grayish colors on bond and India paper are generally now known as Goodall proofs, and were probably made for, and became available to collectors through him. He was traveling representative for the *American Bank Note Co.* in Europe and South and Central America. Among the postage stamp contracts he secured, one was for the 1866 first steel engraved stamps of Peru. In May 1870, he was re-elected as a trustee and in 1874 became president until his death in 1887. In June 1880 he was also managing director of the Dominion Bank Note Co. of Ottawa.

Frederic E. Bliss, Bank Note Signature Engraver, was also a member of the firm of *Bald, Cousland & Co.* when it consolidated into the *American Bank Note Co.* in 1858, of which he was one of the founders.

Joseph Ives Pease, Portrait and Picture Engraver (1809-1883). Born in Norfolk, Conn., Aug. 9, 1809; son of James Ives Pease; his mother was a descendant of Roger Minot Sherman, a signer of the Declaration of Independence from Connecticut; died at Twin Lakes farm, near Salisbury, Conn., July 2, 1883. In his early youth Pease showed very considerable mechanical ability and among other things he designed and built a power loom and also invented a propeller for boats. He finally became an apprentice with the Hartford Engraver, *Oliver Pelton*, and remained with him until 1830, at which time they were in Boston. In 1835, Pease located himself in Philadelphia



Joseph Ives Pease

Engraving by courtesy Frick Art Reference Library (17)

and engraved portraits for (J. B. Longacre's) the National Portrait Gallery and did a considerable amount of work for the "*Annals*"; these small plates are the best examples of his skill as an engraver in line.⁽⁴⁾ In 1839, he married Mary Clare Spenser and lived in Philadelphia. He was the older brother of *Richard H. Pease*, Engraver (1813-1869), who engraved on copper and wood in Albany, N. Y., where he died. Joseph Ives Pease was the father of Ernest Pease, Artist (1848-1887) and Willard Spenser, musician and composer (1852-1933) of several comic operas popular in the 1890-1910 period, who told me his father engraved the "Landing of the Pilgrims" and its companion engraving on the back of the large \$5 green bank note, and also some of the illustrations of J. Fenimore Cooper's DeLuxe Novels. Among his engravings are a dozen picture plates listed by Wm. Spohm Baker in "American Engravers and their Works."

According to Thomas F. Morris, Sr., Designer, all the portraits on the 1851-60 issue of U. S. stamps were engraved by Joseph Ives Pease for *Toppan, Carpenter, Casilear & Co.* of Philadelphia. He probably went into the *American Bank Note Co.* in 1858, for in 1859 he engraved for them a vignette of cattle with farmers. It is probable he only engraved for the latter company a short time, for T. F. Morris, Sr. also credits him with engraving the portraits on the U. S. 1861 issue 1-cent, 30-cent and 90-cent stamps for the *National Bank Note Co.* of New York. He was still engraving for this company in 1870 when he also engraved the portrait of Franklin used on the 1870 issue 1-cent essay (in reverse of that on the stamp) and the 1-cent stamp. I have a die proof of the essay signed J. I. Pease Sc. and a die proof of the vignette of the stamp, on the card of which is stamped J. I. Pease.

William H. Earle, Designer (1831?-1875?). He was a brother of Henry Earle, and appears for the first time in the Philadelphia directory for 1860 at 129 S. 10th Street after the formation of the American Bank Note Co. He witnessed signatures to the U. S. government postage stamp contract for *Toppan, Carpenter, Casilear & Co.* June 10, 1851. Wm. H. Earle designed the model for the \$500 U. S. revenue stamp November 9, 1869, and was mentioned by *Joseph R. Carpenter* as in charge of making proofs for U. S. revenue stamps and testing inks with oxalic acid to report on recently discovered excellent counterfeits, on December 10, 1873. On November 29, 1873, Joseph R. Carpenter directed Mr. Earle to have proofs taken of the \$5 stamp die. W. H.

Earle with A. B. Steele, on July 13, 1869, patented (No. 92,593) "an Improvement in Printing Revenue Stamps, etc. in Two or More Colors by means of male and female plates to secure perfect registration of two or more colors printed by one impression".⁽⁷⁾

Henry Earle, Letter Engraver and Designer (1826-1912). He was born in Philadelphia, the son of James S. Earle, proprietor of the famous Earles Art Galleries. He began engraving under the eminent letter engraver Charles Toppan about 1840, and with *Toppan, Carpenter & Co.* in Philadelphia until about 1861. He was perhaps the best letter engraver in that office. He engraved 15 of the 33 plates of George J. Becker's monumental "*Analytical and Finished Alphabets*," a copy of which his son George W. Earle has graciously presented to me. He is listed in the directory at *Toppan, Carpenter, Casilear & Co.*, 76 Walnut Street, from 1853 to 1858, and thence with the *American Bank Note Co.*, where he for a time engraved and designed in their office in the Trinity Bldg., New York City. Henry Earle's sister married Wm. C. Smillie, Letter Engraver with *Toppan, Carpenter & Co.*, and both Smillie and Earle were founders of the *British American Bank Note Co.* of Canada when the Canadian government decided their work should no longer be done in New York. He died in Montreal in 1912. According to Thomas F. Morris, Sr., Designer, the lettering on the 1851 issue of U. S. stamps, including the two carriers stamps, was engraved by Henry Earle.

John Earle, Portrait Engraver (1829?-1900?), was⁽⁴⁾ engraving portraits in Philadelphia in 1876 in connection with James B. Rice. He was a brother of Henry and William Earle, and patented an engraving machine from which he received royalties for many years.

Howard Erwin Earle, Square Letter Engraver (1863-1930?), was born in Philadelphia June 10, 1863, the son of John Earle and was with the *American Bank Note Co.* in Philadelphia, until on Sept. 4, 1917 he began engraving with the *Bureau of Engraving & Printing* until his death in 1930. Among the U. S. stamps for which he engraved the lettering were Nos. 563, 573, 629, 630, 1903, 2282, 2284, Canal Zone 107, 109 and Philippines 858 to 864 inclusive.

James W. Steel, Portrait and Historical Engraver (1799-1875?), was born at Philadelphia in 1799. In 1815, he began engraving with Benjamin Tanner of the firm of *Tanner, Vallance, Kearney & Co.*, which was dissolved in 1830 when he was employed by *George Murray* for about 18 months.⁽¹⁵⁾ He appears at 34 Sansom St. in 1835. In 1850, he was engraving buildings for *Sartain's Magazine*, though from 1845 to 1856 he is called a Bank Note Engraver at 80½ Walnut Street and from 1858 was one of the four independent Bank Note Engravers then in the directory, he being at 320 Walnut Street, Philadelphia.

(To be continued)

CZECH SERIES 1972

also a popular saint, legendary for his slaying of the dragon.

The subject of the 1.80 Kcs stamp is an enamel painting, dating from the 19th century, on a glass pitcher fashioned in Bohemia and now on exhibit in the Prague Municipal Museum. The picture depicts a handsome rider on horseback, member of the Bohemian Nobleman's Guard, a personal bodyguard of either a military leader or the sovereign himself. The term "guard" was later applied to revolutionary civil units and in the present day to elite

(Continued from Page 155)

military corps. The Nobleman's Guard depicted on the stamp, however, is more of a decorative figure than a true warrior.

The 2.20 Kcs stamp picture was taken from a ceramic wall tile made in Slovakia sometime after 1800. Wall tiles with this kind of ornament may be seen at the Moravian Museum in Brno.

All the stamps were printed at the Post Office Printing Works in Prague by rotary recess print combined with three-color photogravure in sheets of 25.

Report of Auction Sales of Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, NY 10456 for sales of British North America essays and proofs.

Falk Finkelburg, P. O. Box 237, Coram, NY 11727 for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E.P.S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

United States

Reported by Falk Finkleburg

Robert A. Siegel, New York, N.Y. Sale of March 14, 1974

COLUMBIAN ISSUE

(For continuity we have grouped Essays, Proofs & Trial Colors together)

2c Dusky Yellow Green, Columbian Large Die Essay, Incomplete Design with Narrow "2"s (Brazer 231E-Eb). Die Sunk on 3¼"x2¾" Card, Very Fine	E. XI	280.00
2c Dusky Red, Columbian Large Die Essay, Incomplete Design with Narrow "2"s (Brazer 231E-Eb). Die Sunk on 3¼"x2¾" Card, insignificant thin in corner of card, Very Fine	E. X	260.00
2c Dull Dark Orange Red, Columbian Large Die Essay, Incomplete Design with Narrow "2"s (Brazer 231E-Eb). Die Sunk on 3¼"x2¾" Card, surface thinning (spot) on left edge of card, far from stamp	E. X	250.00
4c Deep Orange, Columbian Die Essay, Incomplete Engraving (Brazer 233E-Bb) on 1⅝"x1½" Card, Very Fine	E. XI	230.00
4c Dull Dusky Blue Violet, Columbian Die Essay, Incomplete Engraving (Brazer 233E-Bb). On 1⅝"x1½" Card, Very Fine	E. XI	230.00
4c Dusky Red, Columbian Large Die Essay, Incomplete Engraving (Brazer 233E-Bb). On Die Sunk 4⅝"x3½" Card, V. F. ..	E. XI	240.00
4c Blue Green, Columbian Large Die Essay, Incomplete Engraving (Brazer 233E-Bb). On Die Sunk 4⅝"x3⅝" Card, V. F. ..	E. XI	240.00
4c Rose Violet, Columbian Die Essay, Incomplete Engraving (Brazer 233E-Bb). On 4½"x5⅞" Die Sunk Card, small thin spot at extreme top of card, Very Fine	E. XI	180.00
4c Light Red Brown, Columbian Die Essay Incomplete Engraving (Brazer 233E-Bb). On 3¼"x2⅞" Die Sunk Card, Very Fine	E. XI	210.00

Note: The Incomplete Engraving of the 4c Columbian is very minor, lacking a few lines of heavier shading in the bottom cartouche.

5c Orange Red, Columbian Large Die Trial Color Proof on Card (234TC). 1⅝"x1½", Very Fine, Unpriced on Card (cat. val. on India is \$400.00)	E. XII	260.00
5c Dull Rose Brown, Columbian Large Die Trial Color Proof on Card (234TC). Die Sunk, 2¾"x3¼", Very Fine	400.00	300.00
5c Deep Ultramarine, Columbian Large Die Trial Color Proof on India (234TC). Die Sunk on 3¼"x2¾" Card, Very Fine	400.00	300.00

5c Sepia, Columbian Large Die Trial Color Proof on Card (234TC). Die Sunk, 4¼"x5¾", Very Fine	400.00	300.00
8c Columbian, Large Die Proof (236P). Die Sunk on 3⅛"x2¾" Card, Very Fine	190.00	300.00

20th CENTURY ISSUES

1c-10c Pan-American, Small Die Proofs (294P-299P). Cpl. Set Mounted on Gray Cards, Very Fine	450.00	475.00
2c Carmine, Shield, Die I, Large Die Proof (319P). Very Fine ..	350.00	240.00
8c Green on Yellow Bond, Small Die Trial Color Proof (337TC). Few faint creases, Unlisted	E. VII	75.00
1c-5c Lexington-Concord, Large Die Proofs on India (617P-619P). Die Sunk on 5¼"x4⅝" Cards, Very Fine	1,125.00	850.00

SPECIAL DELIVERY, POSTAGE DUE, CARRIERS

10c Orange, Special Delivery, Plate Proof on India (E3P), Block, Card Mounted, Very Fine	65.00	72.50
1c-50c Brown, Postage Due Plate Proofs on India (J1P-J7P). Cpl. Set in Blocks, card mounted, 10c-50c are the Dark Brown Shade, the 10c Listed but Unpriced, Very Fine, Blocks Unpriced	E. VIII	140.00
1c-50c Bright Claret, Postage Dues, Plate Proofs on India (J22P-J28P). Cpl. Set in Blocks, and Card mounted, Very Fine	108.00	110.00
1c Franklin, Eagle Carriers, Large Die Hybrid Proofs (LO1P-LO2P). Die Sunk on 4⅜"x6" Cards, Very Fine, Unpriced	E. VIII	130.00
1c Franklin, 1c Eagle Carriers, Atlanta Trial Color Proofs (LO1TC-LO2TC). Complete Set, All Colors, couple tiny insignificant faults, otherwise Very Fine	185.00	200.00

OFFICIAL ISSUES

1c-90c Officials, Large Die Hybrid Proofs (O1P-O9P, O15P-O24P, O35P-O56P, O72P-O93P). Six Diff. Cpl. Sets, Die Sunk on 3"x3½" Cards, Very Fine	148.75+	160.00
\$2.00 State, Plate Proof in India (O68P). Complete Sheet of Ten, Two Imprints & Two Plate Nos., few toning specks, still Very Fine	500.00	450.00
\$20.00 State, Plate Proof on Card, Centered Inverted (O71Pa). Very Fine	500.00	450.00

REVENUES

15c-\$10.00 First Issue, Plate Proofs on India (R39P, R53P, R77P, R79P, R85P, R93P). Few trivial faults, otherwise Fine-Very Fine	128.00	125.00
\$1.00 Carmine, \$2.50 Black, First Issue, Trial Color Plate Proofs on India (R67TC-R68TC, R70TC, R72TC, R76TC, R48TC). Very Fine	47.50	62.50
\$15.00-\$50.00 First Issue, Plate Proofs on Card (R97P-R101P). Very Fine	134.50	160.00
\$20.00 Probate of Will, Plate Proof on Card (R99P). Block, Listed but Unpriced, Cat. \$180.00 as Pairs, Very Fine	—	220.00
3c \$50.00 Second Issue, Plate Proofs on India (R105P-R112P, R119P-R131P). Few lightly toned, otherwise Very Fine	132.00	125.00
\$50.00 Black, Documentary Large Die Trial Color Proof (R178TC). 2"x2⅜", Very Fine, unlisted	E. IX	260.00
1c-10c Proprietary, Plate Proofs on Card, India (RB2P3-RB7P3, RB1P4-RB7P4, RB11P3, RB13P3-RB14P3, RB16P3). Card Proofs are in Horiz. Pairs, few trivial faults. Nearly All Very Fine	75.75	72.50

CUBA

CUBA, 1899, 1c-10c Pictorials, Special Delivery, Small Die Proofs (227P-231P, E3P). Complete Set on Large Gray Card from the Roosevelt Album, #E3P slightly oxidized, otherwise Very Fine	225.00	260.00
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— 1899, 10c Orange, Special Delivery Large Die Proof (E3P). Die Sunk on 8"x6" Card, Very Fine	125.00	115.00
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LETTER SHEET

2c Green, Grant Letter Sheet, Die Proof on Thin Card (U293 Var). Unlisted, Very Fine	—	105.00
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H. R. Harmer, Inc., New York, N.Y. Sale of April 30, May 1-2, 1974

1847

Die Proofs

5c red brown, large die proof on white wove paper with cross hatching (34x41), extremely fine(1P1g)	220.00	250.00
10c black, large die proof on white wove paper with cross hatching (36x43), extremely fine .....(2P1g)	195.00	230.00

1875 REPRODUCTIONS OF 1847**Plate Proofs**

5c, 10c, on card, very fine .....(3, 4P4)	90.00	110.00
10c black, on card, very fine .....(4P4)	45.00	45.00

1861 "FIRST DESIGNS"

3c scarlet, trial color plate proof on India, slight stain, fine (56TC)	40.00	40.00
5c brown, small die proof on India, on gray card, very fine (57P2)	70.00	105.00
12c black, small die proof on India on gray card, very fine (59P2)	90.00	100.00

1861 "SECOND DESIGNS"

1c to 90c, 10 diff. plate proofs on card, plus 30c black trial color on India, mounted on page hand-drawn and watercolored on top depicting design of 10c, mostly fine to very fine (betw. 63 and 77P4)	127.50	160.00
1c blue, coupon essay, perforated between stamp and coupon, gummed, very fine .....(Brazer 63E-Bh)	—	32.50
1c, 9 diff. colors, plate proofs on India, 2 perforated, mounted on page, hand-drawn, watercolored, depicting printing press at top, very good to fine .....(63TC)	72.50	77.50
10c green, large die proof on India, extremely fine .....(68P1)	250.00	300.00
12c black, large die proof on India, NATIONAL BANK NOTE CO. N.Y. at bottom, extremely fine .....(68P1)	250.00	300.00
1861-66 2c black, small die proof on India on gray card, very fine .....(73P2)	200.00	325.00
2c green, trial color on India, very fine .....(73TC)	50.00	65.00
Same, tiny thin, fine .....(73TC)	50.00	
2c scarlet, trial color on India, very fine .....(73TC)	50.00	65.00
Same in vermilion .....(73TC)	50.00	65.00
24c lilac, large die proof on India, mounted on card (cut to 40x47), very fine .....(78P1)	250.00	300.00

1869 PICTORIALS

1c to 90c, 10 diff. 15c type III only, very fine (112-17, 129, 120-22P4)	167.50	170.00
3c dull brown, 3c orange brown, small numeral plate essays, perforated and gummed, very good .....(Brazer 114E-Dc)	—	30.00
6c ultramarine, plate proof on India, top left corner blk of 4 slight hinge stain, still very fine .....(115P3)	47.50	60.00
10c yellow, blk of 9 on India, extremely fine. Ex Caspary (116P3)	150.00+	150.00
1880 Reissue 1c buff, plate proof on India, blk of 9, right margin, split arrow at top, extremely fine, Ex Caspary .....(133P3)	170.00+	170.00

1893 COLUMBIAN EXPOSITION

1c to \$5, compl. set, plate proofs on card, very fine ..(230-45P4)	478.00	550.00
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Jacques C. Schiff, Jr., Inc., New York, N.Y. Sale of March 21-24, 1974**ESSAYS**

62E-Ag, 90c Brown Die with Top Lettering on Green Bond Paper, VF	E. VI	60.00
62E-Am. 90c Complete Die on Green Bond Paper, Set of 3 Colors (Green, Dark Carmine & Red Brown) VF	E. IX	170.00
121E-c, 30c Blue 1869, Die Essay on 65x50mm Ivory Paper, bit paper on back VF	E. XI	320.00

PROOFS

E1P, 10c Spec Del, Blk (4), Plate India on card, NH, Superb	(50.00)	465.00
E1-3P, 10c Spec Del (3), Plate India on card, NH, Superb	(26.00)	436.00
E2P, 10c Spec Del, Blk (4), Plate India on card, NH, Superb	(45.00)	55.00
E3P, 10c Spec Del, Blk (4), Plate India on card, NH, Superb	(65.00)	80.00
E3P, 10c Spec Del, Blk (4), Plate India, NH, Superb	(65.00)	72.00
J15-21P, 1c-50c Due (7), Plate India on card, NH, Superb	(36.25)	46.00
WV11-13, Sanitary Fair Proofs, Set 15 Diff Colors (w/o denominations). Die Proofs on India	E. X	170.00

J. N. Sissons Ltd. Toronto, Canada. Sale of June 25-26, 1974**By Kenneth Minuse****The Pipkin Collection****Canada****Imperforates on Stamp Paper in Color of Issue**

1868-75	15c dark brownish purple, "Large Queen", pair	29d	\$325.00
1870-93	1/2c black, "Small Queen", block of 4	34a	325.00
	1c yellow, "Small Queen", pair	35b	150.00
	2c green, "Small Queen", pair	36a	200.00
	3c vermillion, "Small Queen", pair	41b	100.00
	5c brownish-gray, "Small Queen", pair	42a	120.00
	6c red-brown, "Small Queen", pair	43o	260.00
	8c gray, "Small Queen", pair	44d	100.00
	10c brown-red, "Small Queen", pair	45c	160.00
1898-1902	1/2c black, "Numeral Issue", pair	74a	130.00
	1/2c black, "Numeral Issue", top sheet margin, block of 8	74a	625.00
	1c green, "Numeral Issue", pair	75a	300.00
	2c carmine, "Numeral Issue", pair	77c	180.00
	2c carmine, "Numeral Issue", top margin gutter, block of 8	77c	625.00
	5c blue, "Numeral Issue", pair	79a	260.00
	6c brown, "Numeral Issue", pair	80a	120.00
	7c olive-yellow, "Numeral Issue", pair	81a	100.00
	8c orange, "Numeral Issue", pair	82a	160.00
	10c brown-violet, "Numeral Issue", pair	83a	200.00
1903-08	1c-10c complete set "Edward VII", pairs	89-93a	625.00
1912-25	4c-\$1 complete set "George V", (Admiral Issue) pairs ..	100-122a	2800.00
1917	3c brown, "Confederation", block of 4	135a	400.00
1927	1c-20c complete set "Confederation", pairs	141-145a, E3a	300.00
	5c-20c complete set "Historical Issue", pairs	146-48a	170.00
1931	10c dark green, "Cartier", pair	190a	260.00
1932	1c-13c complete set "Medallion", pairs	195-201a	600.00
1933	5c dark blue, "U. P. U.", pair	202a	210.00
	20c brown-red, "Regina", pair	203a	250.00
1934	3c blue, "Cartier", pair	208a	170.00
	2c red-brown, "New Brunswick", pair	210a	240.00
1935	1c-13c complete set "Silver Jubilee", pairs	211-216a	550.00
	1c-\$1 complete set "Pictorials", pairs	217-227a	775.00
1937	1c-8c complete set "George VI", pairs	231-236a	260.00
	3c carmine, "Coronation", pair	237a	160.00
1938	10c-\$1 complete set "Pictorials", pairs	241-245b	750.00
1939	1c-3c complete set "Pictorials", pairs	246-248a	475.00
1942-43	2c-\$1 complete set "War Issue", corner sheet margin pairs	249-262a	1200.00

Air Mails

1928	5c brown-olive, Pair	C1a	140.00
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Special Deliveries

1933	20c henna-brown, pair	E5a	170.00
1935	20c dark carmine, pair	E6a	210.00
1938-39	10c green, pair	E7a	260.00
	20c dark carmine, pair	E8a	200.00
1942	10c green, pair	E10a	220.00

By Lynne S. Warm

Greg Manning Auctions, Inc., New York, NY. Sale of May 15, 1974

LARGE DIE PROOFS

The following 15 lots constitute what is believed to be the first auction offering of large die proofs of the era. Consequently none of them are listed or priced in the Scott Catalogue.

The proofs issued in 1948 and later have a punched "c" marking which has been neatly replaced. The marking may represent the Bureau notation relating to the release of the proof to the appropriate designer or engraver, this being the most likely original source for these proofs. In any event, the marking is barely discernable from the face.

Most of the proofs have "Engravers Stock Proof" authorization handstamped on the reverse. They are printed on approximately 60 mm by 90 mm proof paper die sunk on 6 by 8 inch card unless otherwise noted. The degree of rarity of these items will be readily apparent to those familiar with the proof market, each of these proofs being probably unique in private hands.

894	TC1	3c Pony Express Trial Color Proof. Grey Brown Large Die Proof, die sunk on 5"x6¼" Card. Card slightly reduced on one side	.....	\$450.00
896	P1	3c Idaho Statehood Large Die Proof. Some creases and a few soiled spots away from design. Die sunk on 5½" square card	....	400.00
898	P1	3c Coronado Large Die Proof. Die sunk on 4½"x6" card, Very Fine		450.00
905	P1	3c Win the War Large Die Proof. Die sunk on 5"x5¾" Card, Very Fine	.....	450.00
971	P1	3c Volunteer Firemen Large Die Proof. Very Fine	.....	525.00
974	P1	3c Juliette Low Large Die Proof. Very Fine	.....	500.00
1010	P1	3c Lafayette Large Die Proof. Very Fine	.....	475.00
1012	P1	3c Engineering Centennial Large Die Proof. Very Fine	.....	475.00
1013	P1	3c Service Women Large Die Proof. Very Fine	.....	475.00
1014	P1	3c Guttenberg Bible Large Die Proof. Trivial corner rubs, Very Fine	.....	475.00
1025	P1	3c Trucking Industry Large Die Proof. Very Fine	.....	475.00
1029	P1	3c New York City Large Die Proof. Very Fine	.....	500.00
1080	P1	3c Pure Food and Drug Laws Large Die Proof. Couple of negligible specks on card, otherwise Very Fine	.....	475.00
E20	P1	20c Blue Special Delivery Large Die Proof. Very Fine	.....	700.00

By Falk Finkelburg

Robert A. Siegel, New York, NY. Sale of July 16-19, 1974

5c	Jefferson, Trial Color Plate Proofs on Wove (12TC) Four Diff. Colors (Pale Brown, Olive Brown, Olive Green, Deep Orange), Very Fine	120.00	190.00
.5c	Jefferson, Die Essays on Glazed Card, Die 1 (Brazier 57E-Af, 1). First Without Numerals (Deep Blue on Light Pink), latter Complete Design (Violet Brown on Light Blue), slightly reduced to 50x50mm, Very Fine	E. IV	52.50
2c, 5c, 15c	Proofs on Cardboard (73P, 77P, 179P, 205P) Two shades each 2c & 15c, couple of minor soiling specks on one 2c, others Very Fine	59.50	62.50
12c	Green, Z Grill Essay, Perforated on Salmon Laid Paper (Brazier 85eTC6b). Without gum, tiny thin spot, Very Fine Appearance	E. III	35.00
3c	Green, Bank Note, Decalcomania Essay, Lowenberg Patent (147E). Very Fine, Unlisted Variety	E. III	21.00

12c Orange, National Bank Note Essay on India (Brazer 151E-Fb). 21x28mm, Bright Orange Shade, not listed in Brazer, tiny pin- hole, otherwise Very Fine	E. VII	60.00
5c Blue, Small Die Proof (179P). On small piece of Gray Card from the Roosevelt Book, Very Fine	55.00	105.00

H. R. Harmer, Inc., New York, NY. Sale of July 23-26, 1974

5c red brown, 10c black, plate proofs on card, very fine(3, 4P4)	90.00	85.00
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1861-62 REGULAR ISSUE

1c to 90c, 10 diff. plate proofs on card, very fine (betw. 63P4 and 78P4)	107.50	125.00
30c orange, horiz. pair with left sheet margin, plate proof on India, right stamp tiny thin, very fine .....(71P3)	24.00+	24.00
3c scarlet, plate proof on India, very fine .....(74P3)	30.00	37.50

1869 PICTORIAL ISSUE

1c to 90c, 10 diff., plate proofs on card, 15c is reissue, very fine (112-22P4)	167.50	200.00
1873 to 1888 1c to 90c, 30 plate proofs on card incl. 8 dups, fresh colors, very fine .....(betw. 157P4 and 218P4)	202.75	220.00

1890-93 ISSUE

1c to 90c compl., plate proofs on card, very fine(219, 220-29P4)	94.50	90.00
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OFFICIAL STAMPS

1873 Compl. set of 93 diff. plate proofs on card, fresh, fine to very fine(O1-93P4)	229.85	220.00
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State

\$2 to \$20 green & black, plate proofs on India, extremely fine (O68-71P3)	107.50	125.00
NEWSPAPER STAMPS: 1875, 3 diff., 1878 1c to \$60 compl., 1885 1c, plate proofs on card, very fine .....(PR5-7, 57-79, 91P4)	54.70	65.00

BRIEFS FROM BRITAIN

The British pictorial stamp designs of 1972 were acclaimed by the nation's Design Council, which gave the United Kingdom Post Office its first-ever award for print. It was designed by Karel Kruysen of Breda and printed by photogravure by Enschede. shape of miniature phonograph records that can actually be played! The seven stamps

Map stamp enthusiasts are indebted to Marjorie Saynor, an English artist, for the basic layout of Britain's 1972 and 1973 issues honoring famous explorers. A portrait of each is placed against attractive cartographic backgrounds.

Britain's "cricket" stamps of 1973 feature sketches of "The Great Cricketer," W. G. Grace, by Harry Furniss. Dr. Grace was considered a remarkably gifted athlete in spite of his ample girth as shown in profile on the stamps. Evidently athletes of a hundred years ago did not count calories!

In the July 1974 issue of the British trade publication *The Philatelic Exporter*, the columnist "Strand" revealed that a substantial portion (40%) of a £3,500 Stanley Gibbons "investment portfolio" consisted of essay-proof material; specifically, a pair of Rhodesia proofs of the 1898 issue valued at £1,250, and a North Borneo "printer's die proof rarity" valued at £90.

U.S. Stamp Designers & Engravers Tentative List

(Concluded from JOURNAL No. 123, Page 141.)

By Kenneth Minuse

Date	Designer	Issue	Vignette Engraver	Letter Engraver
Oct. 28, 1970	Arnold Copeland & Walter DuBois Richards	6c Anti-Pollution Issue (Save Our Air)	Printed by Gravure Process	
Nov. 5, 1970	Stevan Dohanos	6c Christmas Stamps (four designs "Golden Age of Toys")	Printed by Gravure Process	
Nov. 5, 1970	Howard C. Mildner	6c Christmas Stamp (The Nativity)	Printed by Gravure Process	
Nov. 20, 1970	Arnold Copeland (Modeled by Leonard Buckley)	6c Anniversary of the United Nations	Albert Saavedra	
Nov. 21, 1970	Mark English	6c Landing of the Pilgrims	Joseph S. Creamer, Jr.	Kenneth C. Wiram
Nov. 24, 1970	Stevan Dohanos (Modeled by Leonard Buckley)	6c Disabled American Veterans	Arthur W. Dintaman	
Nov. 24, 1970	Stevan Dohanos (Modeled by Leonard Buckley)	6c Prisoners of War	Robert G. Culin	
Jan. 19, 1971	Dean Ellis	6c American Wool Stamp	Edward R. Felver	Howard F. Sharpless
Jan. 26, 1971	Paul Calle	6c General Douglas MacArthur	Arthur W. Dintaman	Kenneth C. Wiram

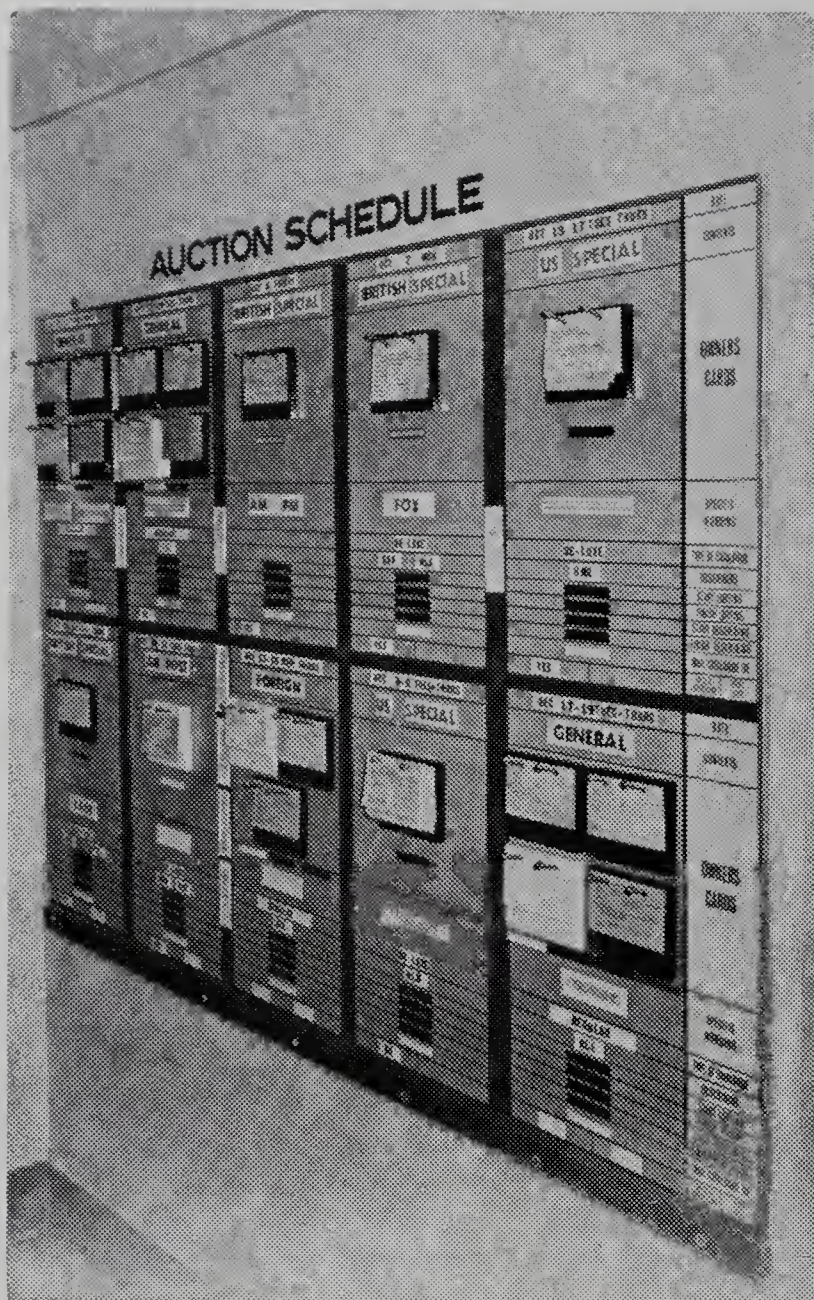
Air Post Stamps

Apr. 22, 1960	Herb. Lubalin John Pistilli Joseph Lombardero	25c Of The People, By The People, For The People	Matthew D. Fenton	Howard F. Sharpless
June 10, 1960	Herb. Lubalin John Pistilli Joseph Lombardero	10c Let Freedom Ring	Arthur W. Dintaman	G. L. Huber
Aug. 12, 1960	William H. Buckley	7c Fire Red		Robert J. Jones
Aug. 19, 1960	William H. Buckley	7c Fire Red (Booklet)		Robert J. Jones

Oct. 22, 1960	William H. Buckley	7c Fire Red (Coil)	Robert J. Jones
Jan. 13, 1961	Herb. Lubalin	15c Liberty For All (Redesigned)	Arthur W. Dintaman
	John Pistilli		
	Joseph Lombardero (Modeled by Victor S. McCloskey, Jr.)		
June 28, 1961	Herb. Lubalin	13c Let Freedom Ring	G. L. Huber
	John Pistilli		
	Joseph Lombardero (Modeled by Victor S. McCloskey, Jr. & William K. Schrage)		
Dec. 5, 1962	Henry K. Bencsath (Modeled by Charles R. Chickering)	8c Regular Issue	William R. Burnell
May 3, 1963	Robert J. Jones		
July 12, 1963	Victor S. McCloskey, Jr.	15c Montgomery Blair	George A. Payne
July 24, 1963	Robert J. Jones	6c Eagle	George A. Payne
Oct. 5, 1964	Henry K. Bencsath (Modeled by Charles R. Chickering)	8c Amelia Earhart	William R. Burnell
		8c Robert H. Goddard	William R. Burnell
Mar. 30, 1967	Willard R. Cox (Modeled by Robert J. Jones)	8c Alaska Purchase	Kenneth C. Wiram
Apr. 26, 1967	Robert J. Jones		
Jan. 5, 1968	Jaan Born (Modeled by Robert J. Jones)	20c Audubon	William R. Burnell
		10c Regular Issue	
May 15, 1968	Hordur Karlsson (Modeled by Howard C. Mildner)	10c 50th Anniversary of Air Mail Service	Robert G. Culin
Nov. 22, 1968	John Larrecq	20c International Air Mail	
Nov. 21, 1969	Norman Ives		Howard F. Sharpless

Special Delivery

45c Special Delivery. Regular Issue
(The End)



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